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# E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

BY FR. NIECKS.

(Continued from p. 245.)

In the fifth chapter a great deal of excellent instruction is given in connection with the main subject—the Diatonic Triads of the Major Key—on the doubling of notes, compass of the voices, close and extended position, the best position of chords, what notes may be doubled, progression of the leading note, and omission of a note of a chord. The subject of Sequence receives due attention, irregular progressions justified by sequence and harmonising a sequence being fully explained and illustrated. The manner in which the author proceeds, his finding in each statement and illustration matter for further statements and illustrations (a kind of evolutionary method) is much to be commended. True, the beginner may be somewhat overburdened; but, on the other hand, the continuity helps to keep alive his interest. Before leaving this chapter I should like to ask a question. Ought not the chromatic scale and the diatonic scales to be carefully kept apart as things that do not stand on the same level? A chromatic scale can define neither key nor mode; this only a diatonic scale can do. Chromatic notes occupy a merely secondary position in a key; they are dependents on the neighbouring diatonic notes, and through them are related to the key-note and key-structure. Unless this distinction is well kept in view, unless a mixing of things dissimilar is avoided, much confusion will result. For this reason it seems to me that the definition of Key as "a collection of twelve notes within the compass of the octave," if not incorrect, is at least imperfect. Moreover, it may be doubted whether the mention of the chromatic scale is in its place at so early a stage and in a chapter on the diatonic chords.

The sixth chapter treats of the inversions of the triads of a major key, and leaves nothing or exceedingly little to be desired. The points dealt with are figuring of the bass of the inversions, which note to double, the fourth with the bass a dissonance, and rules for approaching and leaving a second inversion. "Thorough-bass," writes Mr. Prout, "is now more usually spoken of as Figured

Bass," and he might have added that a thorough-bass is not necessarily a figured bass. Is the interval of a fourth when it occurs above the bass a dissonance? Hogsheds of ink have been shed over this question. The pages on pages which especially the old theorists devoted to it are full of pathos for the sympathetic reader. What a waste of time, paper, and brain power! Or let us rather say, brain effort, because effort is much more prominent in their discussions than power. The only logical reply possible to the above question seems to me to be this: a consonant interval can in no circumstances lose its identity and become a dissonant interval. Instead of speaking of the fourth above a bass as having "a dissonant effect," we might perhaps say that it has "the effect of a suspension," which although oftenest dissonant, may also be consonant. In the extended cadence formed of the chord of the subdominant, the second inversion of the chord of the tonic, the chord of the dominant, and the chord of the tonic, the fourth of the second chord is no more dissonant than the sixth. The unsatisfying effect (which we must distinguish from what we may call the painful effect of a real dissonance) is caused by the fact that we really expect the chord of the dominant, and are disappointed by its non-appearance. At (a) we have in the second chord what one set of theorists call a dissonant fourth, and you will actually feel there a desire for the following chord. But now play the next example (b), and you will feel the same desire to get away from the second and to the third chord. And yet the second chord contains no fourth, and, stranger still, you find rest on a chord which does contain one. All depends on the direction taken, or the position of the chords. In this case the accent determines the direction. In proof that there is nothing of dissonance in a perfect fourth, I submit for examination a few more examples.

No. 1.



Examples (b) and (c) might be used as the close of a period and even a piece. Of course, such a close is not altogether restful. It gives one the impression of "hanging in the air." In fact, it is expressive of unsatisfied longing. But the second inversion is only a degree less unsatisfying than the first inversion, perfect rest and full satisfaction being found nowhere but in the tonic triad with the tonic at top and bottom.

In the seventh chapter Mr. Prout touches on the difficulty of a scientific explanation of the minor key, gives and explains the various forms of the minor scale, discusses the difficult subject of relative keys, and treats of the harmonic basis of the minor key, and other matters. The author's theory throws of course strong shadows over this chapter. But, however attractive the theme, the mass of material before me and the scantiness of space at my disposal warn me to abstain from comment.

The Diatonic Triads of the Minor Key and their Inversions is the subject of the eighth chapter. After giving the seven diatonic triads of the minor key, the author describes the different characters of the major and minor keys, and illustrates them by a convertible chant (one that may be sung in either mode). Characteristic of Mr. Prout's views and treatment is what he says of the chord on the third degree of the minor scale. "The augmented triad on the mediant is in reality an inversion of the chord of the dominant minor thirteenth (§ 410), and its harmonic origin has been shown in the last chapter (§ 177) . . . . The reason for the treatment of the mediant chord as part of the dominant harmony while the chords of the subdominant and submediant, which are equally derived from the dominant (§ 177), are not necessarily considered in their relation to that note, probably arises from the fact that in the mediant chord the generator is always present, while the subdominant and submediant chords contain only some of the upper partial tones without the generator."

The ninth chapter brings us the chord of the dominant seventh, and Mr. Prout does in it full justice to the important theme, which he works out and illustrates thoroughly and in an interesting manner. I, for my part, would not call the triad on the 7th degree of the scale a second inversion of the chord of the dominant seventh, but that is a matter about which we need not quarrel. Besides the common resolution of the chord of the dominant seventh, the author takes account of ornamental resolution, resolution on the submediant chord, and resolution on the subdominant chord.

The tenth chapter on Key-relationship, Modulation to nearly related Keys, and False Relation, is as interesting as it is important. In reading it I was induced to make ever so many marks of admiration and interrogation. How ably Mr. Prout deals with How to effect modulation, Immediate and gradual Modulation, Modulation from a major key to the supertonic, Modulation from minor keys, &c., it is superfluous to tell the reader. The numerous examples, however, are not the least valuable part of the chapter. I wish somebody would give us synoptic tables of the various views held by theorists as regards key-relationship. It is hardly an exaggeration to say that the result would be startling. In connection with key-relationship I have made a number of marks of interrogation, but it is no use throwing out an objection here and a suggestion there. This vast, intricate, and recondite subject must be discussed at length and fully or not at all.

Mr. Prout is very felicitous in the eleventh chapter, which treats of auxiliary notes, passing notes, and anticipations. Some of his statements, however, seem to me to be too absolute. For instance, this one: "When

an auxiliary note is *above* the harmony note, it should be the next note of the diatonic scale of the key in which the music is, whether that note be a tone or a semitone above; but if it be *below* the harmony note, it should be a semitone below it, unless such harmony note be the major third of a chord, in which case the auxiliary note may be either a tone or a semitone below the harmony note." With reference to the second part of this rule, I would say that this is no doubt the more common practice in our time, but that it was not always so (and the author does not forget to note this), nor can any other argument be urged in its favour except that of greater smoothness. Giving one instead of many instances more modern than Bach, I shall cite the second finale of Mozart's *Don Giovanni*, where at bar 26 and elsewhere diatonic auxiliary notes can be found under other degrees than the third.

In the twelfth chapter Mr. Prout deals with the chromatic scale and the chromatic triads in a key, constructing the former out of his three imaginary fundamental chords. "If we refer," he writes, "to the three fundamental chords given in § 71 which contain the whole material of the key, we shall find the necessary guidance. There is no C# in the key at all; but we see D# as the minor ninth of the tonic. Similarly we find E# (not D#) as the minor ninth of the supertonic, F# (not G#) as the third of the supertonic, A# (not G#) as the minor ninth of the dominant, and B# (not A#) as the seventh of the tonic. As all the harmonies of the key are made from these three fundamental chords, it follows that the correct harmonic form of the chromatic scale of C will be C, D#, D#, E#, E#, F, F#, G, A#, A#, B#, B#, C." Here we see the author entangled in the meshes of his own theory. Let him try ever so hard, all his wriggling will be unavailing. "As a matter of convenience," thus Mr. Prout proceeds, "the chromatic scale is often written, especially in ascending passages, with a different notation from that just given. In the chromatic scale of C, for example, C#, D#, and G# are often substituted for D#, E#, and A#; sometimes also, though more rarely, A# is written instead of B#. But F# is almost invariably retained. The scale of C will then appear in the following form: C, C#, D, D#, E, F, F#, G, G#, A, B#, B#, C. This form of the scale is easier to read, especially in rapid music, as it has fewer accidentals. This is probably the chief reason for its frequent adoption; because we find that in the descending chromatic scale the correct notation is usually adhered to—most likely for the same cause, as it is not uncommon in this form to find the flattened fifth instead of the sharpened fourth, thus saving an accidental." To this Mr. Prout appends a short paragraph in small type which an opponent of his theory cannot but be delighted to quote. "It is an interesting point, and worthy of passing notice, that the three notes which in the convenient, though inaccurate, notation just given are raised in ascending, are the minor ninths of the three generators in the key. When we come to deal with chords of the minor ninth it will be seen that where that note resolves (as it frequently does) by rising a chromatic semitone, it is usual to adopt the same notation, and to write it, incorrectly but conveniently, as the sharpened octave of its generator." Here we may well say: *Qui s'excuse, s'accuse*. Mr. Prout speaks again and again of the inaccurate chromatic notation of other composers, whereas he ought to have spoken of their disagreement with his theory. Of this we have a striking example in the excerpt from Schumann's *Bunte Blätter* (v. p. 142). Now, I hold that the chromatic notes of a key comprise all the sharpened and flattened notes, that the sharpened notes tend towards the upper neighbouring notes, and the flattened ones towards the lower neighbouring notes. In connection with this let us not

overlook that besides just intonation, equal temperament is not the only intonation now in use. There has arisen in modern times, and is flourishing more and more, another temperament, a most important one both for theory and practice. This is the emotional temperament (of course impossible on instruments with fixed notes), and the characteristic of it is that all the leading notes (taking the expression in a wider than the usual sense) are exaggerated, more or less according to the emotional fervour, in the direction to which they lead: the augmented intervals tending from each other, the diminished intervals tending towards each other. Mr. Prout says there is  $D\sharp$  but no  $C\sharp$  in C major. But how else would he write the second note of the example (a), which, I suppose he will admit, is a chromatic note of C major and not a diatonic note of D minor? And would he ever dream of writing in C major  $D\sharp$  instead of  $C\sharp$  as at (b) in a piece for the piano? Convenience does not here come in question, as both notes are equally easy to write, to read, and to play. And what of (c)?



Or take a similar series of chords without a pedal, say F, F, A, and E, G,  $A\sharp$ , and D, F, B, and C, E, C'. If for  $A\sharp$  you substitute  $B\flat$  (a very common notation) you have a diminished triad which in the next chord does not find the resolution it demands. Where an enharmonic modulation takes place we really ought to write the chord on which the modulation hinges in two guises. Supposing the first chord of the last given example (the one in letters) to belong to F major instead of to C major, the correct thing to do would be to note the second chord first as E, G,  $B\flat$ , and, before proceeding to the third chord, to change it enharmonically into E, G,  $A\sharp$ . For convenience' sake this visible change is as a rule not made, and the consequence is that many people are unaware of, or forget, the essential change that takes place, and form most confused notions about harmony. The eleventh chapter suggests yet another question. Have the excerpt from Schumann on p. 130 (Novellette, Op. 21, No. 1, Trio, bar 15) and other similar passages to be regarded as chromatic chords or modulations? I am inclined to assume the latter. Such a sudden touching and quickly abandoning seems to me to be a coquetting with a distant key, a teasing allusion, humorous, or pathetic eccentricity. Philistine key-relationship is disregarded here for the sake of poetic purposes.

But it is high time that I should change my method, or want of method; for if I continue in this discursive, if not discursive way, I shall never get to the end of my task. Well, then, briefly and comprehensively, Mr. Prout treats in the thirteenth chapter of *The Fundamental Chords of the Seventh* on the Supertonic and Tonic, by which he means, for instance, in C major the chords D,  $F\sharp$ , A, C, and C, E, G,  $B\flat$  (The supertonic and tonic sevenths both chromatic. The supertonic seventh. How distinguished from a dominant seventh. The tonic seventh. Why used with major third in a minor key. Modulation by chords of the supertonic and tonic seventh. General laws for the treatment of all chords of the seventh; &c., &c.); in the fourteenth chapter, of Chords of the Ninth and of Enharmonic Modulation (Which note omitted. Which chords not used in minor keys. How to find the generator of a

chord. Resolutions of a chord of the ninth on its own generator and on other generators; &c., &c.); in the fifteenth chapter, of Chords of the Eleventh (Which notes mostly omitted. Figuring. Chord of the added sixth. Summary of rules for treatment of dominant eleventh. The tonic eleventh. The supertonic eleventh); in the sixteenth chapter, of Chords of the Thirteenth (The major and minor thirteenths. Which unavailable in a minor key. Numerous forms of the chord. How to recognise chords of the thirteenth. Chords with the generator present. Chords of the thirteenth without the generator. Unused form of the chord. The chord in its complete form. Use of the chord in modulation); in the seventeenth chapter, of The Chord of the Augmented Sixth (Made from the dominant and supertonic sevenths. Harmonic derivation of this always chromatic chord. The Italian sixth. The French sixth. The German sixth. Rarer forms of the chord of the augmented sixth. Modulation by means of this chord); in the eighteenth chapter, of The so-called "Diatonic Discords" (Diatonic sevenths. The old rule for their treatment. Disregard of the rule by old masters. Modern practice. Diatonic ninths); in the nineteenth chapter, of Suspensions (Difference between suspensions and diatonic discords. Rules for preparation, position, and resolution of a suspension. Ornamental, double, and chord suspensions); in the twentieth chapter, of Pedals (Which notes are used as pedals. Treatment of the harmony when the pedal is not a note of the chord. Dominant, tonic, and inverted pedals. Pedals above, below, and in a middle voice; &c., &c.); in the twenty-first, the last chapter, of Harmony in Fewer and More than Four Parts (Three-part harmony. Two-part harmony. Greater freedom of part-writing allowed in harmony in more than four parts. Five-part, six-part, seven-part, and eight-part harmony). Although Mr. Prout's theory and mine come often in collision in the course of these chapters, more especially in the matter of chromatic chords and chords of the eleventh and thirteenth, I have no hesitation whatever in expressing my high opinion of the great ability displayed in these as in the other parts of the book. The wealth of detail, aptness of illustration, and ingeniousness of explanation and analysis, make the work an invaluable possession in the hands of musicians. And if tyros have any cause for complaint, it can be only this one—that they get too much of a good thing. As regards the numerous musical illustrations scattered plentifully all over the volume, there remains yet to be stated that they are not selected from a very wide range of composers, but from the very best—from Handel, Bach, Haydn, Mozart, Beethoven, Mendelssohn, and Schumann. These are the most often quoted, but we meet also with Wagner, Schubert, Cherubini, Verdi, Meyerbeer, Dvořák, Spohr, Mackenzie, and Prout. And now before concluding my remarks on the work before us, I must beg the reader to look upon my counterstatements to Mr. Prout's statements not as strictures but as a comparing of notes, as an exchange of opinions between the author and me. I was glad to see from a note appended to the first instalment of my review of his work that Mr. Prout intends to reply to my criticisms—I say I was glad, because it is by discussion, by examination and re-examination, that facts and opinions are sifted and the truth elicited.

Having thrown stones as it were at what I considered to be other people's glass houses, it is no more than fair that I should show those people the house I occupy, and thus give them an opportunity to return the compliment. To leave figurative language and come to plain English, in endeavouring to place before the reader my theory I am at a great disadvantage. Mr. Prout had for the development of his ideas a whole volume of 254 closely-



printed pages at his disposal; I, on the other hand, must content myself with a column or two. However, straitened as I am, I will not retract my promise.

On page 245 I gave some reasons why scales are not likely to have been formed by picking out the notes from the harmonic series. In surveying the discrepant, at least apparently discrepant facts that present themselves in the music of savage, semi-civilised, and highly cultured peoples, it is impossible to perceive a common single principle that could confidently be assumed to have guided them. The first musical achievement of primitive man, apart from rhythm, was no doubt deviation from monotone to some neighbouring tone, the beginning of a scale and of tonality.\* As long as there were only two neighbouring tones their relative pitch was not of much importance. When, however, new notes were added, the desirability for tuning them must have made itself more and more felt. Here the principle of consonance came probably in.† That the building up and the tuning of a scale is the work of ages need hardly be pointed out. Helmholtz remarks that the octave, fifth, and fourth are in all known musical scales, and, although Mr. Alexander J. Ellis appends to the statement a note to the effect that the fourth and fifth are often materially inexact and designedly altered, the great physicist's statement holds good of the large majority of scales. As regards the number and especially the intonation of the notes between these stable notes there is an extraordinary variety. Indeed, it is easily conceivable that in scales intended for melodic purposes a very free treatment of the intermediate steps is admissible, if only the principal ones are definite and of fair proportions. Many peculiarities in the structure of scales have their origin in the nature and capacities of the instruments in favour with the peoples which have adopted such peculiar scales. There can be no doubt that the above-mentioned consonances—the octave, fifth and fourth—were powerful factors in the development of scales, and certainly were so in the development of perhaps the most perfect scales that have ever been contrived, the Greek diatonic and its offspring the mediæval ecclesiastical and our modern scales, which indeed may be entirely constructed by means of these intervals.

We can speak with more confidence when we turn to harmony, for the development of harmony is an open book to us. And here I may say at once that nothing controverts the doctrine that scales and chords are selections from the harmonic series more conclusively than the history of harmony. The rise of harmony cannot be traced farther back than the 10th or end of the 9th century. It begins with a fumbling for and stumbling on consonances. And as long as harmony remained counterpoint, dissonances were only introduced either as passing notes or suspensions. In short, dissonances were considered intelligible only in relation to a consonance. It was not till the introduction of the figured thorough-bass about the year 1600 that musicians began gradually to regard chords as entities, and not till the first half of the 18th century that this view of harmony was fully developed. It would have been difficult to make Palestrina—not to go farther back than the 16th century—understand our notion of chords, he knew only of concurrences of intervals. On the other hand, it would be just as, if not more, difficult to make a musician of

to-day understand that what he calls chords are as such mere conceptions of his mind, not natural entities, not things that have an independent existence. And yet unless he succeeds in realising this fact, the harmonic combinations of to-day and many another day will remain to him a maze. Our chord system did very well as long as our music was harmonically simple. But with the development of chromaticism and the increased and freer use of dissonances, phenomena came in view which musicians did not know how to account for by the old theory and describe by the old nomenclature. Hence new theories full of mysticism, and new nomenclatures of appalling cumbrousness. We hear of roots and generators of chords of the eleventh and thirteenth. We see triads and chords of the seventh and are told not to trust our eyes, but to believe that they are second, third, fourth, and fifth inversions of chords of the eleventh, thirteenth, and what not. I say away with these roots and generators, with these chords of the eleventh and thirteenth; they are delusions and snares, good only for complicating and obscuring matters. But what are we to do? Well, let us look at the things as they present themselves and try whether the difficulties cannot be solved without recourse to mysticism.

In a musical system so radically and essentially harmonic as ours of the present day is, we must start not from a tonic note, but from a tonic chord, which we might also call the key-chord. This chord is the sun of the musical solar system. What revolves around it may be single stars or groups of stars with a subordinate centre of their own. If you look upon our harmonic system as a deviating from and tending towards the elements of this central chord, every combination, be it ever so strange and complicated, will become intelligible. The tonic chord is the point of rest, this rest is perfect only when the fundamental note of the chord is in the bass and its octave in the highest part. Any deviation from the tonic chord causes a desire for a return to it, the strength of the desire being in proportion to the greatness, the decisiveness of the deviation. The chords of the dominant and subdominant are such deviations. But they are points of rest compared with the chord of the supertonic, and especially with dissonant chords. It has also to be remembered that a combination of notes or a single note may in the first instance tend to a chord or a note which in turn tends to a chord or a note of superior restfulness. If I use in C major the notes D, F♯, A, they tend directly to G, B, D, but indirectly to C, E, G, because the chord G, B, D does not give full satisfaction, it is a stage of the journey, not its end. Again, if we take in C major C♯, E, G, B♭, we shall proceed in all probability to D, F, A, but here, although it is a point of comparative rest, we cannot rest altogether. And after this we may proceed to other chords, all of which will leave us unsatisfied till at last the goal, the chord of the tonic, is reached. The positive elements are, the tonic, mediant, and dominant (in C major, C, E, G), the negative elements in the first place the other diatonic degrees (in C major, D, F, A, B), and in the second place the chromatic notes that stretch and strain beyond the diatonic notes. The chromatic notes might be divided into those that tend towards the notes of the tonic chord and those that tend towards the diatonic notes that pass from one to the other of the notes of the tonic chord (in C major the former are: D♭, D♯, F♯, A♭; the latter: C♯, E♭, G♭, C♯, A♯, and B♭). In pure theory chords should be regarded as combinations of intervals (let us remember that less than a triad passes practically as a chord, that we use so-called inversions of chords the fundamental positions of

\* The relation of all tones to one principal tone.

† Consonance results from the coincidence of upper partials, the more powerful and numerous they are, the more perfect is the consonance. The order of the consonances is this, octave, fifth, fourth, and major and minor thirds and sixths. Musical theory calls the former three perfect, the latter four imperfect.



which we do not use), and dissonant combinations as dependent on consonant ones. But for convenience' sake it is advisable to speak of them and name them as independent entities, only so far, however, as this is convenient. For instance, it is convenient to speak of chords of the seventh and even ninth on certain degrees or of a certain constitution (that is to say if they really are such and are not merely dubbed as such), or to speak of a chord of the German, French, or Italian sixth; on the other hand, it is the reverse of convenient to speak of chords of the eleventh and the thirteenth when the name can only be justified by supposition, and does not suggest the actual thing. Take, for instance, the two harmonic combinations which Mr. Prout cites as chords of the thirteenth on page 192 of his book. The first quotation, from Bach's sixth Partita (Sarabande, bars 4 and 5), contains the combination  $e', g', b', d', f', a'$ , and our author describes it as a "fifth inversion of a dominant minor thirteenth" (i.e., of the imaginary fundamental chord:  $B, D, F, A, C, E, G$ , with  $C$  left out). Now consider what an amount of mental gymnastics is necessary to arrive at the desired result; and then ask yourself if it is not easier and more rational to regard the combination in question as the tonic chord in  $E$  minor with a triple suspension. In fact, there can be nothing clearer than Bach's progression from the chord of the dominant seventh to the chord of the tonic, the three well-prepared dissonant notes finding after a crotchet's time their resolution on  $E$  and  $G$ . As to the famous dissonant combination from Beethoven's Choral Symphony (the opening of the *Presto* preceding the Recitative: "*Ihr Freunde, nicht diese Töne*"; or in English, "No more, my friends, such sounds as these; let us gladly sing a strain more cheerful, in joyous harmony"), Mr. Prout describes it as "The last," i.e., the sixth, "inversion of the dominant minor thirteenth in  $D$  minor" ( $A, C, E, G, B, D, F$ ), which is unimpeachable as a calculation, but not easily realisable as a description. But does Beethoven's accumulation of ear-splitting dissonances (which with its clashing of semitones has a much more terrible aspect in the orchestral score than in Mr. Prout's comparatively innocent-looking tabulation) come within the pale of any system of harmony, or indeed within the pale of music? I do not blame the great master for making use of it, but I cannot help regarding it as a piece of the grossest realism—his intention being to vividly illustrate "discord," he gives us in some instruments the first inversion of the tonic chord ( $F, A, D$ ), and simultaneously in others its unprepared quadruple suspension ( $C, E, G, B$ ), or, in other words, the tonic triad and the chord of the diminished seventh on the leading note at one and at the same time. Elision will account for many strange-looking combinations—elision of enharmonic notation, and elision of the preparation and straightforward resolution of dissonances. With regard to dissonances I have yet a few words to add. Every generation goes in the matter of dissonances a step farther. What at one time was unintelligible and unbearable unless carefully prepared and resolved, can be presented without much ado, and enjoyed as charmingly piquant a few years later. The hearer's faculty of comprehending the once incomprehensible, of perceiving the drift of a dissonant combination and its relationship to a consonant one, keep pace with the composers' increasing freedom in the use of elision in harmonic progression. Let us note also this: before the seventeenth century harmony was, so to speak, in a state of solution, then it gradually solidified, and now it is returning to a state, but a different state, of solution. I shall close with an apology for these slight and hasty indications of an outline sketch, asking

the reader to bring it a little nearer completion by adding what I have written in the earlier parts of the review, and suggesting to him that physiological and especially psychological rather than physical considerations lead us to the discovery of a key to our harmonic system.

## A REPLY TO MR. NIECKS'S REVIEW OF "HARMONY: ITS THEORY AND PRACTICE."

BY EBENEZER PROUT.

WHEN I learned from the publishers of the MONTHLY MUSICAL RECORD that Mr. Niecks had been asked to review my new book, the intelligence gave me much satisfaction. I knew that the task could not have been entrusted to more qualified hands, and I felt no less certain of his fairness than of his competency. Whether he would agree with my theoretical views I knew not; but I did know that I had nothing to fear from honest criticism, and that with him I was perfectly safe against any other. My expectations have been fully realised; nothing could have been more courteous and fair than the whole tone of Mr. Niecks's review; and before meeting him on the field of battle, it is my pleasure, as well as my duty, to shake hands with my gallant opponent, in whom I recognise a foeman worthy of my steel. I may add that I am rather glad than otherwise to find that he holds views, as he says, "quite antipodean" to my own. I desire to hear all that can be said on the other side; while my opponents could not wish for a more eminent leading counsel to hold their brief. If Mr. Niecks cannot prove the unsoundness of my theory, I am not much afraid that any one else will be able to do so.

It will be well that I should begin by defining my own position. I make not the least claim to pose as an authority on matters of musical theory, or in any degree whatever to dogmatise upon them. I simply write as a student for other students; and I should be unworthy to do so, and untrue to my own convictions, did I not give others the benefit of a system which I have myself found most helpful in explaining what I have been unable satisfactorily to account for in any other way. If other musicians choose to accept my views, I shall, as is only natural, feel gratified. If, on the other hand, they decline to do so, I shall (as Mr. Niecks rightly surmises) bear their refusal with the utmost equanimity. Had my object been simply to propound a theory, I should have contented myself with an article in some musical journal, and should certainly not have taken the trouble to write my book at all. Any value which it may possess is, in my humble opinion, far more due to its practical than to its theoretical portions; and it is because I felt the comparatively subordinate importance of the latter that I have had them printed in smaller type, so that, by the omissions of these portions, the book may be used, I hope with advantage, even by those who reject its theories entirely. None the less, as I shall proceed to show, I cannot agree with many of the objections taken by Mr. Niecks.

To clear the ground for further discussion, let me say that I firmly believe that any system of harmony founded solely upon an acoustical, or scientific basis cannot possibly work in practice. This is where, in my opinion, Day's system breaks down; and it was thinking over this point which first led me to work out the theory propounded in my book. Judging from the reviews that I have read, there seems to be a prevalent impression that my system is a modification of Day's. I think it is so far modified as to have become something altogether

different. The only thing that I have consciously (or, as far as I know, unconsciously) borrowed from Day is his derivation of the fundamental chords from the tonic, dominant and supertonic, with its necessary corollaries, the use of chromatic chords, and the notation of the chromatic scale. In nearly every other point I differ from him entirely. He starts from the harmonic series; I start from the practice of the great masters, and simply refer to the harmonic series to explain that practice. He makes a broad distinction between the diatonic and chromatic styles; I make no such distinction. He insists on the preparation of all discords other than fundamental; I allow any essential discords to be taken without preparation. He requires all diatonic discords to resolve on a root a fourth above their own; I accept no such restriction. He forbids the use of the mediant chord in the root position; I follow the practice of the great masters, and allow it. He permits second inversions on only three degrees of the scale; I maintain that they can be taken on every degree of the scale. I could point out other differences, but these will suffice. Surely, if mine be a modification of Day's system, it is somewhat similar to the modification of the schoolboy's knife, that had had two new blades and a new handle!

I said just now that it was impossible to make any theoretical system work properly in practice which was founded on a purely scientific, or physical basis. For instance, we find that in the notes of a common chord the fifth springs out of the root as an earlier harmonic than the third; and in making a major common chord the very first thing we have to do is to alter Nature's order by placing the third below the fifth. Again, many of the discords—the 7ths, 11ths, and 13ths—differ more or less from perfectly true intonation. Further, we use in the octave twelve semitones; but twelve semitones do not make a total of an octave, but of an interval less than an octave by the “enharmonic diesis,” as I have shown in the foot-note to § 52 of my book. In short, so long as we found our system simply on the laws of natural philosophy, difficulties meet us at every step; but as soon as we allow ourselves to be guided by aesthetic as well as by scientific considerations, the very laws which before opposed our progress become our valuable assistants. How this is the case I hope to show presently.

Mr. Niecks has, I think very judiciously, reviewed my book chapter by chapter. I propose, in replying to his articles, to follow the same plan, and to deal with his criticisms as far as possible in the order in which I find them. In the foot-note to p. 244, col. 1, Mr. Niecks calls attention to my using the term “harmonic” as equivalent to “partial tone,” and he says, “This slip is often made in speech and writing. That it is a slip with our author is shown by the correct definition he gives of harmonic.” I fear I cannot honestly shelter myself behind the excuse that the use of the word was a slip of the pen; for in § 36, after defining “upper partials,” or “overtones,” I add “A more common name for them, though a less strictly accurate one, is ‘Harmonics.’ . . . As the word ‘Harmonics’ is convenient, and generally understood, we shall retain it in speaking of these partial tones.” I have, in fact, used the word “harmonic” as an abbreviation for the much more cumbersome expression “note of the harmonic series,” and I submit, with all deference to authorities on acoustics, that the term “harmonic” is no more inaccurate than the word “partial,” which is used by Helmholtz himself, who continually speaks of the perfect fifth as the “third partial tone.” Now if the term “partial tone” has any meaning at all, it surely must mean the tone made by a part. If therefore the perfect fifth be the third partial tone, the first partial

tone must evidently be that produced by the vibration of the whole string; and this, strictly speaking, is no more a partial tone than it is a harmonic. I confess my inability to see that one expression is more incorrect than the other. Mr. Niecks a little further on corrects in brackets my numbering of the harmonics, substituting 6th for 7th, 10th for 11th, and so on. But just consider what confusion results if this system be adopted. I presume that Mr. Niecks will agree with me that the same interval ought always to be expressed by the same ratio, wherever it may be found. Thus, from the generator C, the perfect fifth G : C has the ratio  $\frac{3}{2}$ , in the next octave  $\frac{9}{4}$ , and in the third  $\frac{27}{8}$ . On Mr. Niecks's plan these ratios will be  $\frac{2}{1}$ ,  $\frac{3}{2}$ , and  $\frac{4}{3}$  respectively! Again, he will call C and D (with the interval of a major tone between them) the 7th and 8th harmonics, but the ratio of the two notes is  $\frac{9}{8}$ . Imagine the bewilderment of the poor student, who finds all the solid ground cut from beneath his feet, and has to build his calculations on an ever-shifting quagmire, instead of on a rock! We must adhere to the ordinary method of reckoning; and whether we choose to call the notes of the harmonic series “partials” or “harmonics” appears to me a matter of very slight importance, the one name being, as I have shown, no more strictly accurate than the other.

Mr. Niecks quotes my words, “The next question that presents itself is, what considerations are to guide us in making our selection from the harmonic series,” and then adds “This question is not answered.” It is not answered *at the moment*, because we do not make any selection from the lower harmonics, but take them all. But as soon as an opportunity for selection occurs, the answer is given, and Mr. Niecks has himself quoted it six lines lower in his article, where he says that the author's object is “to get as many consonances as possible into the key, for the sake of making our chords.” This is the only guide in choosing our harmonics—we choose those that are best in tune with the notes that we already have in the key.

In referring to my employment of the 7th, 21st, and 27th harmonics (or “partials,” if the word is preferred) Mr. Niecks quotes my statement that the difference in pitch “may be disregarded” as if this were an evasion of a difficulty; for he says “Undismayed by the difficulty, our author says,” &c. I can see no difficulty here; because all modern music is written for the tempered scale of twelve semitones in the octave, and any workable system of theory must deal with facts, and not aim at an absolute correctness of intonation which is unattainable. In my system of chord-building there are three notes which are not absolutely in tune—the minor seventh, the eleventh, and the major thirteenth. Of these the minor seventh is  $\frac{1}{4}$  too flat. But I have no less an authority than that of Helmholtz (whom I have quoted on this point in § 43,) for saying that “the minor seventh approaches so nearly the ratio 7 : 4, that it may in any case pass as the seventh partial tone of the compound.” Of course no man is infallible, and Helmholtz may be entirely wrong; I can only say that if he be, I am perfectly content to be wrong in his company.

Now if the seventh be allowed to be sufficiently in tune to be used, it is impossible to object to the 21st harmonic for the interval of the eleventh; for this note being the third harmonic (the perfect fifth) of the seventh must be equally in tune. Even less can we object to the major thirteenth, which is more nearly in tune still, the difference being  $\frac{1}{20}$ . If a note which is  $\frac{1}{20}$  out of tune is available—and Helmholtz says it is—a *fortiori*, a note which is only  $\frac{1}{40}$  out of tune must be admissible. The eleventh I take as a secondary and the major thirteenth as a tertiary harmonic.

The employment of these secondary and tertiary harmonics being the special novelty of the system of theory set forth in my book, is naturally that which I expect will be most freely criticised. Mr. Niecks says "These secondary and tertiary harmonics have, as such, only a nominal existence, and are the offspring of the system," and later in his article he speaks of them as "not natural phenomena, but artificial conceptions." I will remind Mr. Niecks of a fact of which he is doubtless as well aware as myself. On a deep bass string of a piano, all the partials up to the sixteenth, and often even higher, can be made to sound either by sympathetic resonance, or by touching the string on one of its nodes. Now of these partials, the 9th and 15th, to say nothing of the 6th, 10th, and 12th cannot be *primary* harmonics, because their vibration number is not a prime number. Thus D, being the ninth partial of C, must be the third partial of G, which is itself the third partial of C. Therefore D is what I term in my book a "secondary harmonic"—that is, the harmonic of a harmonic. I have myself proved the existence of these secondary harmonics by dividing a string by touching one of its nodes, and then making these harmonics of the whole string sound their own harmonics by sympathetic resonance. But further, Mr. A. J. Ellis, in his translation of Helmholtz's "Sensations of Tone" (1st Edition, p. 37), tells us in a note, that "the harmonics heard in listening to the sound of a pianoforte string, struck and undamped, as the sound dies away, are also compound and not simple partial tones." For the sake of those who have not studied the subject, I must explain that "compound" tones are those which contain harmonics in addition to their fundamental tone. These secondary harmonics are therefore not "artificial conceptions" (as Mr. Niecks says) but "natural phenomena" (which he denies), though they have not, so far as I know, been previously used in the same way as I use them for theoretical purposes.

After a remarkably able, clear, and impartial account of my system of forming the material of a key, Mr. Niecks proceeds to state his objections. The first of these is that "the selection from the harmonic series is wholly arbitrary." In my preface, I expressly state that I claim "the right to make my own selection on *æsthetic grounds* from these harmonics;" and in Chapter III., after taking the 9th and 17th harmonics as the major and minor ninths, I add (in a foot-note to § 63), that "these ninths are used by composers not for physical but for *æsthetic* reasons." I fail to see how a selection can be called "arbitrary" which is guided systematically, as I have already said, by the principle of getting as many consonances as possible into a key. Mr. Niecks adds, "The piling up of thirds till the thirteenth is reached is equally arbitrary." I fear I must be very obtuse, for I really cannot see this; on the contrary, it appears to me to be extremely logical. I presume that Mr. Niecks will begin to build a chord, as I do, by putting thirds one above another. As I begin, so I go on, till I reach the thirteenth, when I give a very good reason for stopping—that if we add more thirds the series recommences, because any other third than the octave of the root would make false relation with that note. Can Mr. Niecks give an equally good reason for stopping short of the thirteenth, or for putting on any other intervals, instead of thirds? What is there arbitrary about my method?

Mr. Niecks's next criticism fairly astounded me. I thought, from his excellent analysis of my third chapter, that he had understood my theory thoroughly; but the following quotation from his review seems to show that he has missed the point of it altogether. He says:—

"Again, as good reasons might be given for building chords on other foundations as on the next new note (the

dominant) to the fundamental note, and the next new note (the supertonic) in the series of which the dominant is the fundamental note. And if the first new note in the harmonic series has the first claim, would it not be natural to infer that the second next new note has the second best claim? It must not be overlooked that the secondary and tertiary harmonic series are not natural phenomena, but artificial conceptions."

The last sentence of this extract I have already dealt with, and need not return to it now; but I am astonished to find that Mr. Niecks has apparently overlooked the very important passage from Helmholtz, which I quote in § 57, and which is the key-stone of my whole system, in which he says, "The whole mass of tones and the connection of harmonics must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic, and the mass of tone which forms the whole composition *must be developed from this tonic*, and must finally return to it."

On this principle I have gone to work. I first build up all the harmonics I can on the tonic itself. I see that the dominant is the nearest related note to the tonic of all those that spring out of it; I further see that the higher notes of the tonic chord are also to be found in the lower part of the dominant chord. For these reasons, after exhausting the resources of the tonic itself, I take those of the note springing out of the tonic in the closest relationship to it. What other note can Mr. Niecks suggest for which "as good reasons might be given"? The subdominant? But this is a note which would generate the tonic, and if taken as one of the sources from which we derive our key, the tonic is no longer the note from which the whole material of the key is developed, and I abandon Helmholtz's principle at once. I take the supertonic as my third generator in the key for precisely the same reason for which I take the dominant as my second—because it is the first new note springing out of the dominant, and the upper part of the dominant chord is to be found in the lower part of the supertonic chord. Mr. Niecks asks, "would it not be natural to infer that the second new note has the second best claim?" He will find the answer to this question in § 69 of my book, which he appears to have overlooked. After pointing out that two notes which are enharmonics of one another cannot both be used in the chords of the same key, because there would be more than twelve notes in the key, I say, "In the same way E as a generator (the 'second new note' which Mr. Niecks is asking after) would give G $\sharp$ , the enharmonic of A $\flat$ , one of the primary harmonics of G. *This is the reason why we take D as the next generator after G, although E, as the fifth harmonic is derived from the tonic much earlier than D, the ninth harmonic.*"

Mr. Niecks next asks, "Might not a fourth fundamental chord have come in useful for the explanation of the progressions of modern composers?" To this I might reply that the three chords I take are quite sufficient to explain them all. Among the examples in my book will be found some of the most novel chromatic progressions from *Tristan und Isolde* and *Die Meistersinger*, all of which are explained on my system without requiring a fourth fundamental chord. But the real answer to his question is given in my book, in § 69, from which I quoted just now, and which I cannot help thinking Mr. Niecks must have accidentally skipped. In this paragraph I say, "We cannot take any other fundamental tone than these three in a key without getting more than twelve notes in the key." Had I taken a fourth fundamental chord, I should have made my own definition of Key (which Mr. Niecks has quoted and which therefore I need not repeat) into arrant nonsense.



Mr. Niecks's following question rests on an incorrect assumption. He asks, "If the chords were constructed merely for the purpose of getting the twelve chromatic notes, why not rest satisfied with a third chord of less dimensions?" The answer to this is that the chords were not constructed "merely" to get the twelve chromatic notes, but also (as I have expressly said in § 71), to get the material of the key. Without making a complete chord on the supertonic, the chords of the supertonic ninth, eleventh, and thirteenth are unintelligible, and the explanation of the chromatic chords in the key would be incomplete.

Mr. Niecks further says, "Mr. Prout speaks of the æsthetic principle . . . but he fails to show us what it is, and where it comes in." I have not defined æsthetics, because I assume that the term is generally understood. But if Mr. Niecks wishes for a definition, I will give him one from Dr. Ogilvie's English Dictionary:—"The science which treats of the beautiful in Nature, in the fine arts, and in literature." We, of course, have only here to do with beauty in the fine arts; and I maintain that I have shown, over and over again, in my book, where the æsthetic principle comes in. In speaking of the minor tonic chord, in § 168, after pointing out that the 17th and 19th harmonics cannot be regarded as natural in the same sense as the third and fifth, I am careful to add, "Here, therefore, the principle of æsthetic selection referred to in §§ 42, 51, comes into play." It comes in also when, instead of taking the 11th and 13th harmonics, which are out of tune, I select others which are better in tune, because by this means we obtain more beautiful harmony. It comes in when I take alternatively the major and minor ninth above a generator, not because they are harmonics of that note, but because composers obtain beautiful chords by means of these notes. If this is not showing where the æsthetic principle comes in, I am at a loss to understand the meaning of the words.

Mr. Niecks's argument about the "primitive man" picking out every note of the scale from the series, and using them as he found them, seems to me to be beside the mark altogether; for this is assuming what I, in my preface, expressly deny—that theory precedes practice. Further, it does not apply in any degree to my system; for it assumes that the primitive man in question builds up his key on a purely physical basis. I am sure that Mr. Niecks has read my book carefully enough to know that I do nothing of the sort; and that being so, there is no argument and no parallel in the case he puts. He first starts on the assumption (which I have shown to be incorrect) that I have given no reason for my æsthetic selection, and then leaves out the æsthetic principle altogether! In my preface I have said, "Practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and to make his rules conform to the practice of the master." This is the system on which I have worked. I take the works of all the great masters, from Bach and Handel down to Brahms and Wagner; I analyse these, and see what harmonic combinations are employed. I look at the natural phenomena of acoustics, and I find in the harmonic series not only the notes used by the great composers, but a great many more. From these I therefore make a selection on æsthetic grounds, as I have already shown. I do not take these notes, as Mr. Niecks's "primitive man" is supposed to do, because they are harmonics; I take them because they are used by the great composers, who never troubled themselves about harmonics at all. But I look at them in their scientific aspect, because this method shows me their relationship

to one another with an infallible accuracy which no other system does, or possibly can do. Mr. Niecks says, "This system is ingeniously constructed, but it is a castle in the air." I maintain, on the contrary, that it is built upon the foundation of the immutable laws of Nature. Beethoven's genius, let us say, prompts him to use a particular chord. I, as a theorist, follow the great composer, and refer to Nature to find out what it is that Beethoven's genius has led him to do. The harmonic series shows me the relation of the chord notes to each other. I find that Nature's teaching, as I deduce it from this harmonic series, never in any case clashes with Beethoven's practice. Am I therefore building a castle in the air, because from Nature's ample store I choose only such notes as the great composers have selected? Mr. Niecks argues that because I am unable to use the whole harmonic series, I have no right to use any. As well might one say that, because a man cannot eat the hide and bones of an ox, he has no right to have any beef—that he must take the entire animal, as Nature provides it, or none! The fact is that Mr. Niecks's whole argument, which would have great force against any system founded solely on a physical basis, is perfectly harmless against my theory, for mine is not so founded. I begin with the practice of the great masters, as the foundation of my system, and not with the harmonic series, though, for convenience of arrangement, the latter is placed first in my volume. Having investigated the laws of harmony, as deduced from the works of the great masters, I go to Nature to find out what she can teach me as to the relations of the notes and the chords to one another. I find that my system blends the practice of composers and the teaching of Nature into a harmonious whole. Mr. Niecks himself grants what I claim for it—that it is "intelligible, consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers." I do not think I need wish for more.

I fear I have severely taxed the patience of my readers; but I have felt that a detailed reply was necessary to the very able attack on my theory by Mr. Niecks. Next month I shall deal with the criticisms of the practical part of my book which appears in the second half of his article.

(To be continued.)

## THE ORGAN WORKS OF J. S. BACH. EDITED BY W. T. BEST.

(Continued from page 220.)

### VOL. II.\*

ASSUMING that the Bach student is provided with the second volume of the master's works, he is hereby invited to continue the scrutiny of the text on the former lines. Following the order of enumeration in this edition, the first piece in the volume is

No. 7, Prelude and Fugue in C major :—



In Peters' edition this is No. 7 of Vol. II., and in the B—G, Vol. XV., it is the 17th number. It is given as No. 6 in Forkel's list, and is one of the six "great"

\* Augener & Co.'s Edition, No. 9,802.

preludes and fugues already referred to. According to Spitta, only four great preludes and fugues are to be regarded as the fruits of the Leipzig period (1723-1750); but they are "four stupendous creations, in which are embodied the highest qualities that Bach could put into this branch of art." The work under notice is one of the four, and Spitta compares the lovely structure of the fugue, rising from the broad foundations of the prelude to Bach's own artistic greatness, springing up from the great middle class of the German people. There appears to be no known autograph of this prelude and fugue, although manuscript copies are plentiful, both in the Berlin Library and elsewhere.

Apart from matters of notation under the different headings already dealt with, the differences in the various editions are few. Peters, p. 46, l. 4, b. 4, has a doubled *g* in the second voice, but that is the only textual difference in the prelude. Incidentally I may be allowed to call the student's attention to the registering Mr. Best has employed here, and how all the points of the composition are brought into relief by it. Turning to the fugue, we find an alternative reading of the last half of the fourth bar given in a foot-note (p. 76). Dr. Rust prefers placing this in the text, following the reading of one of the Berlin MSS., a pseudo-autograph, and gives Mr. Best's text in small notes. In Peters, p. 50, the text is as in Dr. Rust's edition, without any other reading. The *e*'s in the last group of bar 2, l. 1, p. 81, and in the first group of the next bar (tenor part), natural in Mr. Best's text, may be flat, if one of the Berlin MSS. and the reading of Kernberger be accepted as the best authorities. On p. 82, first bar, highest part, the first group of semi-quavers in Mr. Best's edition reads: *f, d, b, a*; in Peters, the second note is *c*. Two bars farther on occurs a question of no unimportant character. A quotation will make it clear:—

Ex. 30.

The double stem to the crotchet, *c*, gives a different progression of parts to that indicated in Peters' edition; but which is the correct one I must leave to the judgment of the reader.

#### No. 8, Prelude and Fugue in A minor:—

Ex. 31. [*♩* = 76.] [*♩* = 58.]

|| This, another of the great six, is the 13th in the B—G Vol.; No. 8, in Vol. II. of Peters' edition; and is the second of the twelve mentioned by Forkel. Of the

manuscript copies in the Berlin Library, three came from the collection of the Count von Voss, one being in the handwriting of Johann Peter Kellner (1705-1788), a gifted organist, and great admirer of Bach, many of whose works he copied out. This manuscript has a shorter version of the prelude, the fourth group of the extract above, and alternative groups after, being omitted; and the pedal entry (Best, p. 85, l. 3) treated in the same way. Dr. Rust gives this in his preface. This apart, the variations seem to be few and comparatively trifling. The first conception of the prelude, Spitta thinks may be referred to a moderately early time, and this by reason of certain characteristics of the school of Buxtehude (1637-1707), which are seen in the rapid passages, bars 22, 23, and 33-35. The fugue, "in which science and effect are united in the most perfect manner," also extends apparently over two periods of his life.

In Mr. Best's edition the student will not fail to notice the grouping of the passages in the prelude, nor the effects suggested by the registering. The first difference in the text occurs on p. 84, l. 3, b. 3, the groups in the upper part being all alike. In Peters and the B—G, the second group begins with *g*. P. 87, l. 2, b. 1, the last of a series of chords is written in quavers; in the other editions, the notes are semi-quavers. A sequence started in the pedal part, two bars later, ends with two quavers, *f sharp*, the latter an octave lower than the other, the figure being thrice repeated in descending series; in the others, the two quavers are first repeated at the same pitch, but correspond afterwards. In the last bar of the prelude, B—G Vol., there is a crotchet stem added to the first note of the second group of semi-quavers, middle part, which is not found in Mr. Best's or Peters' edition. In the fugue, p. 91, l. 3, b. 1, the *a* crotchet, tenor part, is wanting in the other editions; as it is in the last chord of a cadence, its presence is essential. Three trifling mistakes in the Peters edition may be pointed out: p. 61, l. 4, b. 1, the last note of the first group, upper part, should be *e*; p. 62, l. 3, b. 4, tenor, the crotchet *c* should not be dotted, but followed by a quaver rest; and, p. 63, l. 3, b. 2, the last *g* (cadenza) should be natural. These corrections are due to Dr. Rust, and are, of course, adopted by Mr. Best. I have found one or two misprints, more or less obvious, in the edition under notice, but it will be better to give them all as an appendix to my work. This for the benefit of those in possession of early copies, for I believe corrections have been made in later issues.

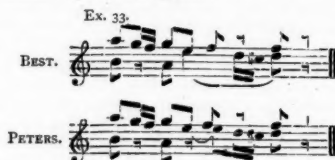
#### No. 9, Prelude and Fugue in D minor:—

Ex. 32. [*♩* = 63.] [*♩* = 92.]

This is also No. 9 in the B—G Vol., and appears in Peters, Vol. III., as No. 4, and is No. 7 in the list given by Forkel. No autograph is known, but there are MSS. of the fugue in the Berlin Library, and Dr. Griepenkerl possessed an old copy from which he was able to correct some doubtful passages. Dr. Rust has compared the editions of Marx and Griepenkerl for his text of the whole work; but for the fugue, the Berlin MSS. are also made use of. It is well known that Bach's Sonata in G minor for violin alone has this fugue for one of its movements, and this is inserted in the preface of the Peters' edition. Spitta has conclusively proved that the violin sonatas belong to the Cöthen period (1717-1723), and is of opinion that the original form of the fugue was that in which it appears in the violin sonata, an opinion shared by Dr. Rust. But that the adaptation to the organ (in the key of D minor) was also previous to Bach's removal to Leipzig,

in 1723, seems evident from the fact that the before-mentioned J. P. Kellner made a copy of the organ arrangement in 1825, which is in the possession of Dr. Rust. Dr. Griepenkerl has done too valuable service to the cause of Bach's music to allow us to smile at the naïve remark in his preface on this particular work. He says, "It is very remarkable that the fugue was likewise arranged for the violin by J. S. Bach himself. It is found in this form in the first of the well-known six sonatas for violin alone, and is transposed into G minor, as it could not be played on the violin in D minor. The prelude is quite a different one, and in the fugue all passages are altered which were not applicable for the violin; but, with the exception of these deviations, the agreement of the two works is extremely great." And now to the text before us.

The prelude is identical in all the editions, excepting the last bar but two, Rust placing the rests *below* the two crotchets, and the first divergence in the fugue is almost purely a matter of notation. I give the example because something similar occurs in the next two works. It will be found in Best, p. 103, l. 2, b. 1; and in Peters, p. 43. l. 1, b. 5, the B—G following suit:—



As an example of the difficulty in clearly placing the inner parts, compare Best, p. 104, l. 2, b. 2, with Peters, p. 43, l. 3, b. 4; in the latter, they appear hopelessly confused. The sharp before *d*, third voice, p. 44, l. 1, b. 4, in Peters, is wrong, and should be removed; as also the last three notes in the pedal part, p. 47, l. 3, b. 1, which Dr. Rust says are not to be found in the MSS., and appear to have originated with Dr. Marx. Needless to add, they are not found in Mr. Best's edition.

STEPHEN S. STRATTON.

(To be continued.)

## PROMENADE CONCERTS—OLD AND NEW.

By JOSEPH VEREY.

READING lately in several forgotten musical journals particulars of the early experiments made with promenade concerts, I have been led to compare them with the concerts of this kind given at the present day. It does not appear that they have lost their popularity with the million, for during the present autumn we have had two of our largest theatres devoted to this form of entertainment for many weeks, and large audiences have been seen at them. The question of the value of promenade concerts has often been discussed, and some severe critics have been inclined to condemn them altogether as tending to lower the character and quality of music as a fine art. Undoubtedly there are many features connected with them which the lover of refined, thoughtful, and poetical music can hardly regard with satisfaction. The "British Army Quadrilles," and pieces of that kind, with all their noisy accompaniments, can hardly be set down as music. Such experiments are rather a concession to the vulgar, a temptation to those who do not sufficiently understand music to appreciate it for its own sake, and whose ears must be tickled with something exciting and sensational. Of the ear-tickling character is also much of the quadrille,

waltz, and polka music heard at such concerts; and some of the selections from light flashy operas do not rank much higher. They please the ear, and the promenader nods his head in time with the catching tunes, and perhaps hums an accompaniment to the strains of the orchestra between the intervals of a cigar, a visit to the refreshment buffet, or a chat with a friend. Music under such circumstances is only part of the entertainment.

But if we do not estimate these characteristics of promenade concerts very highly, justice may and should be done to those who have sought to raise the musical features of promenade concerts by the introduction of really noble works. Time was, and I can well remember it, when the conductor of such an entertainment who dared to insert in his programme the briefest movement from a classical orchestral work ran the risk of hearing it hooted and howled down—I have myself heard such things. On one occasion I was present when a movement from a symphony of Beethoven was actually hissed! But I have heard the same music not only applauded with great warmth during the past season, but a repetition demanded. The lovely symphonies of Beethoven are played entire, and are regarded as an attraction. Those of Mendelssohn, Schubert, and other great musicians, are constantly heard, and in the instrumental solos nothing is more common than to see in the programme compositions which, by universal consent, are regarded as classical. We must therefore, I think, while certainly regretting some of the coarser elements of promenade concerts, admit that they have improved, and that they have done their part in making the works of great composers familiar to the multitude. But at the same time we must not forget the amazing advance in the knowledge and cultivation of music. Thus some pressure has been put upon the projectors of promenade concerts. They are aware that they must, in obedience to the prevailing taste, offer music of a higher class than of old, and also greater variety.

The history of promenade concerts extends over a period of half a century only. Where Mr. Irving now delights his audiences with his fine acting, there was given the first promenade concert on December 12th, 1838. But the term "promenade" was not used in those days. The entertainment was called "Concerts à la Musard," and the idea was first started in Paris in 1835. M. Musard was the conductor of the Lyceum concerts, and he had gained great popularity by his dance music. His quadrilles were especially popular. They were capital for the ball-room, piquant and catching in their melodies, and not altogether deficient in artistic style. Music of this light, effervescing kind was the staple of the "Concerts à la Musard," which became popular. The orchestra was the main feature, and was fairly good. The success of these concerts led to something similar being given at the Colosseum, Regent's Park, long since pulled down. But most extraordinary things were associated with music at the Colosseum. The "Heavenly Maid" was not considered sufficiently attractive alone. A little music went a long way in those days, and something of a coarser kind was given to attract visitors. Amongst other strange things there was a Greek, who used to come upon the platform, between the musical items, and make the most hideous contortions. He did not speak, but by singular facial tricks would make himself look like a monkey, a bear, a frog, and by a dexterous use of his immense mass of hair could give himself the appearance of a lion; it will hardly be believed that such was one of the attractions supposed to be necessary in order to make people listen to music.

A year later, and something better was attempted,



"Promenade Concerts à la Valentino" were given at the "Crown and Anchor" Tavern, in the Strand, a building which has long ago vanished, and in the same year there were more promenade concerts at the Lyceum Theatre, taking a much higher rank, and with performers of distinguished ability in the orchestra and as soloists. Promenade concerts became the fashion for a time. In the winter of 1839 there were three series going on at once: the Lyceum, conducted by Signor Negri and M. Tolbecque; the Princess's Theatre, conducted by Mr. Willy, the violinist; and "Concerts d'Hiver," under MM. Eliason and Musard, at Drury Lane Theatre. Lovers of music had their choice then, and people seemed to be "music mad." Pictorial caricatures were given by the humorous artists, and the satirical journals described the scenes that took place at these concerts. Sometimes it must be confessed anything but decorous, for thousands of visitors who frequented them understood little, and cared less about the music.

The following extract, which I quote from a journal of the day, shows that there was the same complaint then which we have often heard since, of the frivolous character of the music:—"We are still of opinion that there is hardly a fair share of classical music. It is superfluous to counsel any change while the tide of success is on the flow; should it be found ebbing, we would recommend the adoption of the Valentino plan before mentioned, namely, the giving every alternate night a treat of a severer character, one part to consist of an entire symphony by some great writer, and the remainder of first-rate overtures and concertos."

A great stir was made when Jullien took the Promenade Concerts in hand. He had previously appeared as a performer on the piccolo, and had composed a catching waltz in order to display his skill on that instrument. It was *Le Rossignol*, and on it he cleverly emulated the notes of the nightingale. He also introduced one or two brass instruments new to this country. But the efforts of M. Jullien were devoted to getting up the utmost excitement possible within the range of a promenade concert. His ideas were not confined to music only, for in his *Last Days of Pompeii* he mixed up music, melodrama, and picturesque effects in the wildest confusion. Quantities of coloured fire were burnt in various portions of the theatre in order to give the lurid glare supposed to result from the eruption of the volcano, and to make an imitation of the rumbling of the earthquake a garden roller was dragged to and fro over sheets of iron above the proscenium. The *Last Days of Pompeii* produced a sensation, if not exactly of the kind musical amateurs of the better sort might desire. Justice must, however, be done to the eccentric French conductor, who was an extremely clever man in his way. He strove to get together the best players of the day, both native and foreign, and looking over some of the programmes I find such eminent names as those of Ernst, Sivioli, Vieuxtemps, Blagure, Wieniawski, Bottesini, Vivien the famous horn player, and an immense list of other celebrated performers. To Jullien must also be given the credit of a very bold attempt to raise English opera—or opera in English. On December 6th, 1847, he commenced an operatic campaign at Drury Lane Theatre when Donizetti's *Lucia* was performed, and Mr. Sims Reeves appeared as Edgardo with other admirable singers to support him. In every department care was taken to have competent artists, and for a time the speculation promised well, but resulted in bankruptcy. Jullien, with a number of his principal performers, went to New York, and was engaged by Mr. Barnum, who is now again with us at Olympia. Mr. Barnum with his accustomed energy so well managed the promenade concerts that more than forty thousand persons

attended one of them, and Jullien was extremely popular. Jullien's white waistcoat and black locks, and his fantastic method of conducting the orchestra, amused the Americans. He was again in London in 1851 at the Surrey Gardens, but that enterprise did not turn out well, and then the popular conductor and his concerts were taken to the Royal Italian Opera, where, owing to the fire in 1853, he again lost heavily. In 1857 and 1858 he was giving concerts at Her Majesty's, and afterwards at the Lyceum. Quitting London for a time, he was again heard of in Paris, but this time as the inmate of the debtors' prison at Clichy; obtaining his release, he made an effort to revive his promenade concerts in Paris, but his mental powers gave way, and in a fit of insanity he stabbed himself so severely that he died from the effects of these self-inflicted wounds on March 14th, 1860, ending a strange career of alternate excitement and anxiety at fifty years of age.

Since Jullien's day promenade concerts have taken a soberer turn. The conductor of such a performance now would not think it necessary to play any fantastic tricks, to dress in a peculiar manner, or to appear like a marionette in the orchestra. Thanks to the better understanding of music, fine works can be heard at these concerts, and, as a rule, justice is done to them. Some of the more delicate shades of expression, and something of the poetical feeling of many masterpieces, must be partially lost when the work is heard amidst the shuffling of many feet, and the buzz of murmured conversation. Still it is remarkable, even with all these disadvantages, how attentively people listen to a noble overture or symphony, and it must be remembered that without the promenade concerts audiences would have but little chance of hearing good orchestral music in London. The expense of providing a full orchestra, and a building where it can be heard with effect, renders it necessary that a large audience should be secured or the concert never pays. Another plea to be used in favour of the promenade concert is its cheapness. For a shilling lovers of music can listen to music which a few years ago could not be heard at concerts where a guinea was charged for admission. There are certain commonplace and vulgar features connected with these entertainments which could well be spared, and the eternal rushing to and fro is very distracting to those who wish to consider the higher qualities of the music. Still, with all defects allowed, I must speak of the promenade concerts with favour as being one of the forms in which good music can be brought within the range of the masses to aid in the work of refinement and culture.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

THE second Gewandhaus concert began with the "Tragic Overture" of Brahms, which was coldly received. This is somewhat remarkable, considering the large number of Brahms-worshippers in Leipzig. Perhaps some explanation may be found in the fact that the overture has more of pathos than of tragedy, and is uniformly sombre throughout. In spite of its seriousness of intention and perfection of form, the work, when weighed in the balance, is found wanting in supremely tragic thoughts, and in those touches of a lighter mood which are always to be found in the most serious works of the great masters. On the other hand, Berlioz's "Sylphen-Tanz," a work poor in invention and full of obsolete melodic phrases, highly pleased the audience, and had to be repeated. So fond are the public of "muted strings" and harp "harmonics."

The third orchestral item at this concert was the famous "Eroica" symphony of Beethoven. Concerning this work and its execution by the Gewandhaus orchestra it is needless to speak. Herr Isayë, of Brussels, was the soloist at this concert. He played with perfect *technique* and much feeling the Concerto in A minor by Viotti. He indulged in a little too much sentiment, slackening the *tempo* unduly, and introducing a far too lengthy cadenza of his own composition. His other solos, two *études* by Paganini, and an *air et gavotte* by Vieuxtemps, were admirably given. Herr Isayë, whose merits are well appreciated here, was most enthusiastically applauded after each of his performances.

We will now say a word of the third Gewandhaus concert, at which Raff's "Lenore" symphony was the *pièce de résistance*. Raff, who was much over-estimated in his lifetime, is now in danger of being forgotten, or at all events greatly neglected. This is not right, and the Gewandhaus authorities deserve a word of thanks for reviving the "Lenore" symphony, the first movement of which is perhaps the best thing Raff ever wrote. After the first movement the interest begins to decline. The slow movement strikes one as shallow, the brilliant march which forms the third movement is decidedly trivial in its first theme, though somewhat redeemed afterwards by a Mendelssohnian episode in the minor mode. The trotting and neighing of horses sought to be depicted in the last movement, though somewhat realistic, is hardly beautiful, and in art everything should be beautiful even though it make one shudder with horror or other violent emotion. Think of the prison scene in *Fidelio*, of the *entr'acte* of *Medea* by Cherubini, and Mendelssohn's *Ruy Blas* overture, and you will feel the truth of these remarks.

At the 4th subscription concert we were afforded the somewhat doubtful pleasure of hearing Herr L. Ravelli, who styles himself a member of the Royal Italian Opera, Covent Garden, London. Some splendid "top" notes, and a certain amount of dramatic expression hardly compensate for his intolerably false intonation—"flat," over and over again—his want of rhythmical feeling and very imperfect "colorature." But the public applauded him lustily for his performance of the great air by Méhul, and he was encored for Gounod's "Ave Maria."

Herr Alwin Schröder, our well-known 'cello player, was the other soloist. He selected a very poor concerto by Lalo, and three very pleasing pieces (Romance, Serenade, and Scherzo) by Hans Sitt. Herr Schröder's tone is fine, and *technique* excellent; but we are sorry to notice that he still clings to the habit of *tempo rubato*. Beethoven's 8th symphony and Cherubini's *Lodoiska* overture were also in the programme.

At the 5th concert two orchestral works by living composers came to a hearing: Brahms' E minor symphony and Gade's "Nordische Seefahrt," the latter a novelty. Gade's overture is a thoroughly poetical and charming piece of writing in the lighter style. It was well received by the audience, whereas the symphony of Brahms does not seem to make much progress in public favour. The execution of both works was so good that we feel sure the composers would have been pleased with it. At this concert two famous ladies appeared as soloists, Frau Joachim and Frau Mary Krebs. The latter played Schumann's Pianoforte Concerto with much technical skill, but spoilt the work by the numerous unjustifiable additions she made to it, altogether out of keeping with the composer's ideas. On the other hand, her execution of Beethoven's little-known and not very striking Polonaise, Op. 89, was faultless, and the same may be said for her playing of a *Tambourin* by Rameau. The loud applause which greeted her performance of

these pieces was in every way deserved. Frau Joachim was not quite at her best in her first songs. She afterwards seemed to quite master her seeming indisposition, and sang quite perfectly "Feldeinsamkeit" (Brahms) and "Die Soldatenbraut" (Schumann). In Schubert's "Wehmuth," Mendelssohn's "Gruss," and Schumann's "Sonntags am Rhein," Frau Joachim made a very pleasing impression.

There was a good attendance at the second Chamber Music *soirée*, given by Messrs. Brodsky, Becker, Novacek, and Klengel, on the 2nd of November, in the smaller room of the Gewandhaus. Mozart's quartet in C (the one with the famous introduction), and Beethoven's Op. 59, No. 1, were well played at this concert. Between these two quartets Miss Fanny Davies played Brahms' pianoforte quintet in G minor in conjunction with the above-named artists. Her playing was remarkably good, and she was several times recalled.

Of smaller concerts we may mention one organised by a *débutante* Fräulein Anny Horowitz, a native of Leipzig. This lady has been well schooled, but the quality of her voice is not pleasing. On the other hand her performance is thoroughly straightforward and free from affectation. She sang the air of "Penelope" (Bruch), and songs by Schumann, Eckert, Schubert, Wagner, &c. Her performances were kindly received. Herr Grünfeld, a violoncellist from Berlin, was much applauded for his playing of works in the smaller *genre* by Popper, G. Marie, Moszkowski, &c. But Herr von Bose, a pianist, took the lion's share of applause by his splendid playing of the Fantasia and Fugue in G minor (Bach—Liszt), a Minuet by Paderewski, and two pieces by Reinecke—"Schöne Maiennacht" (from the cycle "Von der Wiege bis zum Grabe"), and the "Ballata" in A flat.

A clever pianist, Herr A. Eibenschütz, recently gave a Recital here, at which he performed a large selection from the classical masters, Mozart, Beethoven, and Weber, in a highly praiseworthy manner.

#### MUSIC IN VIENNA.

A LIVELIER contrast to the last novelty: *Der Vasall von Saigeth*, with its ghastly libretto and its sensuous music by A. Smareglia, could not have been presented, at the Imperial Opera, than by the graceful genius of A. Lortzing, as exemplified in his *Die beiden Schützen*, which, in addition to fluent tunefulness, exhibits the composer's constructive mastery in the charming ensemble pieces, a rare quality in a first attempt in operatic writing. The success achieved was, however, no doubt largely due also to the excellent representation throughout, under the *bâton* of J. N. Fuchs, with Fräulein Renard, Forster, and Ida Baier, and Herren Horwitz, Schröder, Reichenberg, Stoll, &c., as exponents of the chief characters, our comic opera being indeed, at present, without a rival in Germany. Whether, however, *Die beiden Schützen* will "hit the bull's eye" as a permanent draw, like the same composer's still more effective, *Der Wildschütz*, brought out some time ago, the future must show.

An innovation—namely, the appearance of Rienzi in the 3rd act on foot—has been found necessary, owing to the pranks of his steed, which had, under the surprising strains of Wagner's music, become so much alive to the dramatic situation as to endanger the lives and limbs of the gentlemen of the orchestra at the preceding performance.

The baritone Joseph Ritter has been engaged for three years.

The truism, that nobody is a prophet in his own

country, has just been realised by the Polish pianist composer, Paderewski, who, almost unnoticed on his visit to Lemberg about two years ago, met on his recent return to the Austro-Polish capital with a series of triumphs greatly due to those high artistic qualities which had secured his fame in the musical centres of Germany, France, &c. His next tour will include Hamburg, the Rhine, Bucharest (by invitation of the Queen of Roumania), and probably Spain.

A Mr. Barclay Squire has discovered in a convent at Trient (Trento, Austrian Tyrol) a number of three-part masses by the English composer, John Dunstable, who died in 1453, known as the author of a treatise on counterpoint, and of some short instrumental pieces. The above "find" cannot fail to prove valuable, at least, in historic interest.

The pianoforte virtuoso, Eugen d'Albert, has purchased a new residence at Meran, in the Tyrol, having sold his fine villa on the Goldberg at Eisenach.

The impossible libretto to Schubert's opera, *Fierrabras*, has been replaced by another from the pen of Dr. O. Neitzel, at Cologne, who has also written some recitatives to supersede the spoken text.

The "Beethoven" Prize of 1,000 florins offered by the "Gesellschaft der Musikfreunde," to be allotted in December next, has brought forth 22 works, including 1 opera, 1 vocal mass, 1 Psalm, 1 male chorus with orchestra, 6 symphonies, 1 suite, 2 overtures, 2 "tone-pictures," 1 clarinet concerto, 2 quartets, 2 quintets, 1 septet, and 1 Pianoforte sonata. Amongst the judges are Joseph Hellmesberger, Hans Richter, Brahms, Kremser, Krenn, Weinwurm, &c.

The "Orchester-Verein" (amateur section of the above great institution) announces its 31st annual season under the artistic direction of Dr. Ludwig Rottenberg.

The Philharmonic Society (conductor Hans Richter) announce meantime the performance of the following new or less familiar works: J. S. Bach's concerto for flute, violin, and piano, with orchestral accompaniment; three movements from Berlioz's *Roméo et Juliette*; Brahms' Symphony No. 1 and "Akademische Festouverture;" Cornelius's overture "Der Barbier von Bagdad;" Dvůřák's Rhapsodie No. 3; Robert Fuchs' "Serenade" for strings, No. 2; Goldmark's "Frühlingsouverture" (new); Liszt's "Dante" Symphony; Mozart's "Notturmo" for four orchestras; Smetana's symphonic poem, "Mein Vaterland" (II. "Vltava.")

In conclusion, I beg to call the attention of the benevolent to a subscription which has been opened on behalf of the aged and infirm widow of the composer, J. C. Kessler, whose masterly pianoforte studies, dedicated to his friend, J. N. Hummel, were, amongst others, esteemed by Franz Liszt as a "vade mecum" of every pianist. He was also an intimate friend of Chopin, whose beautiful Preludes, Op. 28, are inscribed to him. His goodness of heart having exceeded his worldly discretion, he left, on his death in 1872, not much beyond his fame and his musical works. Contributions are received by Professor Anton Door, 1, Sonnenfelsgasse, and many other well-known artists and professors of music of this city.

#### OUR MUSIC PAGES.

THIS month brings the readers of Our Music Pages three of the most charming (Nos. 7, 9, and 11) of E. Pauer's charming twenty easy characteristic pieces, *Musical Sketches*. To how really characteristic these compositions are, the present three bear witness in a very telling manner. They are so vocally melodious and so speaking

in their expressiveness that we might appropriately call them Songs without Words. The exquisitely beautiful Romanza is our favourite; in it everything is so refined, so tender, so insinuating. All this, however, does not make us deaf to the beauty of the simple, manly devotional feeling that breathes from the "Warrior's Prayer," or to the by no means inferior, but perhaps superior, beauty of the graceful rocking and winding of the sweet, serene Swing Song.

#### Reviews.

*Slumberetta*, a musical charade for treble or mixed voices, with pianoforte accompaniment. The words by HAROLD WYNN, the music by LOUIS DIEHL. (Edition No. 9,063; net, 2s. 6d.) London: Augener & Co.

THIS is a work in season and for the season. First of all let us say that Mr. Diehl's music is really pretty, full of bright melody and light rhythm. It consists of songs, a duet, a trio, a quartet, choruses, and instrumental introductions and accompaniments to dialogues. There are three scenes, the last of which concludes with a spoken epilogue. The first scene introduces Flitchatwitch, an old woman, and her grandchildren Crickywickie and Dollawolla (girls), and Rogueypoguey and Impeywimpey (boys), and, further, the Princess Slumberetta, her governess Mogathy, and the two fairies Woodbine and Bluebell. The second scene makes us acquainted with Flustero King of Dreamy Land, Meriman the chamberlain, Caterum the steward, Dandino the King's page, Prettilad the Queen's page, Clatterine the Queen, Poppetina a maid of honour, two lords-in-waiting, and two ladies-in-waiting. In the third scene our circle of acquaintances is widened by the introduction of Rousaro Prince of Lively Island. From what has been said, the readers will gather that the present charade has some connection with a certain story cycled "The Sleeping Beauty," and, further, that poet and musician have furnished a work which bids fair to amuse those who perform it, and those for whom it is performed.

*Toy-Symphony* for pianoforte (violin and violoncello *ad libitum*), Cuckoo, Quail, Nightingale, Trumpet, Triangle, and Drum. Composed by CORNELIUS GURLITT. (Edition No. 7,108; net, 2s. 6d.) London: Augener & Co.

ANOTHER work which cannot be otherwise than welcome at the approach of the festive season is Cornelius Gurlitt's *Kinder-Symphony* (literally, Children's Symphony), Op. 169. It is full of life, fun, and jollity, but at the same time good music. First we have an *Allegro con fuoco*, (C, C major), next a *Scherzo (Poco vivace, 3, A minor)*, and lastly a *Rondo Burlesco (Allegro non troppo, 2, C major)*. The Cuckoo, Quail, Nightingale, Trumpet, Triangle, and Drum parts do not make heavy demands on the executive powers of the performers on the interesting instruments in question; only one qualification is indispensable, the capability to count and keep time. The really musical part of the composition lies in the hands of the pianist (and in those of the violinist and violoncellist, if there are such); but, although of course more exacting, it is by no means difficult. We recommend this amiable, humorous, and musically composition to all lovers of innocent gaiety and good music. In conclusion we may perhaps be allowed to propose a vote of



thanks to Herr Gurlitt, who, on this occasion, has shown himself in very truth a benefactor of dull and heavy-laden humanity.

"*Rêve de Bonheur*," "*Prière*," et "*Bonheur assez*," pour piano. Par ÉDOUARD POTJES. London: Augener & Co.

THE three pieces before us possess that pleasing drawing-room elegance which distinguish all Potjes' compositions. But of course this quality does not manifest itself always in the same manner and, so to speak, under the same light. In the *Rêve de Bonheur*, for instance, it manifests itself in a tender, sentimental, nocturne-like effusion; in the *Prière* in a devotional, but somewhat superficial devotional strain; and in the *Bonheur accompli* (for that is the title within the cover) in a brilliant waltz.

*Valse caprice* pour piano. Op. 287. Par FR. KIRCHNER. London: Augener & Co.

FR. KIRCHNER'S Op. 287 has the usual ease, and more than the usual grace of his facile pen. In fact, the *Valse caprice* is one of the best of those of his pieces with which we have become acquainted. Players and hearers will find plenty of fancy and spirit in it.

*Progressive Sonatinas* for pianoforte. Arranged and fingered by CORNELIUS GURLITT (Nos. 11 to 17). London: Augener & Co.

WE have already more than once spoken of these and similar series of Gurlitt's most judicious, useful, pretty, and encouraging arrangements. The object of these arrangements is to make the simple and easy still more simple and easy. To-day we have before us of the series "leading from the easiest up to the difficulty of Clementi's first sonatina in C major:" sonatinas by J. Schmitt (in G major), C. Gurlitt (in C major), J. Wanhall (in B flat major), and A. André (in A minor); and of the series "leading from Clementi's first sonatina in C major, up to the difficulty of Beethoven's sonatina, Op. 49, No. 2, in G minor," sonatinas by Louis Berger (in A major) and J. Schmitt (in G major)—one and all masterpieces of composition for the young.

*Six Songs without words* for the pianoforte. By OSCAR WAGNER. London: Augener & Co.

THE first three (Book I.) of these *Liedchen ohne Worte* (Little Songs without words) we reviewed last month, and of the second book we may say that it is superior rather than inferior to the first book. In fact, the six pieces form a climax, and this is especially the case with Nos. 4, 5, and 6—the joyous, playful *Frühlingslied* (Spring Song), the simple, tuneful *Im Volkston* (Popular Air), and the most interesting of all, the expressive *Empfindung* (Affection). But there is an increase in difficulty as well as in interest, although even the most difficult is still very easy.

*Twelve Rondinos* for pianoforte duet. Arranged and fingered by CORNELIUS GURLITT (Nos. 5 to 9). London: Augener & Co.

EVERY word we have written in the above review on Gurlitt's *Progressive Sonatinas* holds good of these duet Rondinos, of which A. Diabelli's in G major and C. Reinecke's in D major lead up to the difficulty of Clementi's first sonatina in C major; and F. Kuhlau's in D minor, Haydn's in F major, and C. M. von Weber's in C major,

up to the difficulty of Beethoven's sonatina, Op. 49, No. 2. In short, this is children's music of the right sort, technically as well as musically.

*Six Petits Morceaux* pour piano, à six mains (Nos. 3 and 4). Arrangés par CORNELIUS GURLITT. London: Augener & Co.

WE have much pleasure in signalling the appearance of two new six-handers (Nos. 3 and 4) of the *Six Petits Morceaux*; they are exceedingly pretty pieces, both Léonard Gautier's piquant Intermezzo, entitled *Le Secret*, and C. M. von Weber's graceful Mazurka. The music is easy; especially the players of the second and third parts can face their tasks with equanimity.

*Classische Violin Musik*: Two Sonatas for violin, with pianoforte accompaniment. By GIUSEPPE TARTINI. Edited by GUSTAV JENSEN. (Edition No. 7,407; net, 1s. 6d.) London: Augener & Co.

AFTER Corelli and before Viotti, the most imposing figure among the violinists of the 18th century is Tartini. His compositions occupy, as regards form and contents, a similar intermediate position between those of the two other masters just named, as he himself occupies as regards time between these representative violinists, with a leaning, however, closer to Corelli than to Viotti. Tartini's thoughts are noble, and for the most part more fully developed than those of his predecessors. The two sonatas before us are Nos. 4 and 10 from Op. 1; but, to avoid misunderstanding, we add that the composer published twelve concertos as Op. 1. Each of the two sonatas consists of three movements: the first, in G major, of a *Grave* (C), a fugal *Allegro* (C), and a gay *Allegro assai* ( $\frac{3}{4}$ ); the second, in B flat major, of an impressive *Andante* (C), a spirited *Presto* ( $\frac{3}{4}$ ), and a merry *Allegro* ( $\frac{1}{2}$ ). Herr Jensen has, with his usual ability, constructed interesting accompaniments from the figured bass.

*Adagio* for violin. By PIETRO NARDINI. Edited by GUSTAV JENSEN. (Edition No. 7,072; net, 2s.) London: Augener & Co.

HERR JENSEN has most successfully accomplished his task of evolving a suitable accompaniment from the original figured bass, and scoring it for a small band (two flutes, two bassoons, two violas, two violoncellos, and double-bass). The constitution of the band is as happy as the way in which it is employed. The task was not an unworthy one, for the favourite pupil of Tartini knew how to write *Adagios*. We hear in them an echo—at any rate the reader may hear one in the present *Adagio*—of Nardini's playing. "Nardini, Tartini's greatest pupil," writes his contemporary Schubert, "was a violinist of love, brought up in the lap of the Graces. The tenderness of his rendering is indescribable: every comma seems to be a declaration of love. He was in the highest degree successful in the expression of the affecting." Herr Jensen gives two versions of the violin part, the simple original one and the embroidered one of a later French edition. The juxtaposition is interesting. The *Adagio* has also been published for violin and pianoforte in the "Classische Violin Musik," by G. Jensen (No. 7,403).

*Technics of the Bow*. By AUG. CASORTI. London: Augener & Co.

"My aim in publishing this work," says the author in the preface, "is to call the attention of young violinists to the

## E. PAUER'S MUSICAL SKETCHES.

(Augener's Edition N<sup>o</sup> 8314.)N<sup>o</sup> 9. THE WARRIOR'S PRAYER.

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PIANO.

*f* *dolce*

*cresc.* *sf* *sosten.*

*f* *dim.* *dolce*

*f* *ff* *f* *p*

## Nº 7. ROMANZA.

Andante. (♩ = 108.)

*p molto legato*

*cresc.*

*cresc.*

*cresc. dim. cresc.*

*più cresc. sf*



A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction and a vocal melody. The piano introduction is in 3/4 time, and the vocal melody is in 4/4 time. The score includes a piano introduction and a vocal melody.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a half note C5 and a half note D5. The lower staff is in bass clef with the same key signature. It begins with a half note G2, followed by a quarter note A2, and then a half note B2. A slur covers the next two measures, which contain a half note C3 and a half note D3. The word 'cresc.' is written above the lower staff in the third measure. The system ends with a double bar line. Below the staves, there are three asterisks and a double bar line, indicating the end of the first system.

## No. 11. SWING-SONG.

Allegretto semplice. (♩ = 80.)

*p* *dolce*

*mf* *dim.* *cresc.* *dim.* *cresc.*

*sf* *rit.* *p*

*cresc.* *f* *p*

importance of the study of the bow, the suppleness of the wrist, and, above all, of the flexibility of the finger-joints of the right hand." Signor Casorti has fulfilled his self-imposed task in a thorough manner. The matters he deals with in verbal description and musical illustration are:—On the bow, observations on the position of the left hand, legato stroke near the nut and near the head of the bow, hammered stroke near the nut and near the head of the bow, rapid stroke with the full bow, mixed bowings, detached stroke near the nut of the bow, detached stroke without accent, detached stroke with double stops, a singing stroke, detached stroke of the fore-arm, undulating stroke (*i.e.*, with change of string), combined strokes, sparing the bow, springing stroke, springing stroke on three strings, the thrown bow, staccato, the sustained tone, sustained tone with finger exercises, and melody in sustained tones. We have no doubt that Signor Casorti is right when he says, "My experience gives me assurance that those who diligently observe my directions will attain a sympathetic tone, and an elastic and elegant bowing."

*Croquis Musicaux.* Six Morceaux pour violon et piano.

Par JOSEPH L. ROECKEL. London: Augener & Co.

THESE four numbers complete the suite of pieces of which we have already noticed the first two. No. 3, *Simple Mélodie*, although not a melody, is certainly simple and melodious, and the melodic stream flows prettily through an *Andante* (C, G major), an *Allegro pastorale* ( $\frac{3}{4}$ , C major), and a return of the first *Andante*. No. 4, *Thème dansant (Andante espressivo)*,  $\frac{3}{4}$ , G major, has the right Mazurka rhythm, at least in the opening and closing sections, the intermediate *Un poco più mosso* brings other matter. No. 5, *Dans la Barque*, is rocking and dreamy in the first and last sections (*Tempo di Barcarola*), and sportive in the second (*Allegro con spirito*). No. 6, *Sous la Lune*, consists, leaving out of account four concluding *Adagio* bars, of a playful *Allegro mosso*, relieved in the middle by a song-like *Andantino*. These charming pieces lie well for hand and bow, and are effective without being in the least difficult.

*Cavatine* pour violoncello et piano. Par J. HOLLMAN.

(Edition No. 7,694; net, 1s.) London: Augener & Co.

THE music of Mr. Hollman's *Cavatine* corresponds to its title; it is all through genuinely vocal. For violoncellists this piece offers an excellent opportunity for the effective display of the *cantabile* capabilities of their instrument. In the accompaniment we met with strange harmonic combinations and progressions.

*Two Songs* with pianoforte accompaniment. By ERIK MEYER HELMUND. London: Augener & Co.

FRESH and thoroughly melodious songs of a popular cast, but without triteness, which will find many admirers. The words are given in English, German, and French. The edition before us is for alto or baritone, but there is also one for soprano or tenor.

*Six Two-part Songs* (solo and chorus) for female voices, with pianoforte accompaniment. By H. HEALE. (Edition No. 4,009*d, e, f*; each, net, 4*d.*)

*Six Two-part Songs* for female voices with pianoforte. By JOHN ACTON. (Edition No. 4,061*e, f*; each, net, 3*d.*) London: Augener & Co.

THE two-part songs of the first-named composer, four in number, are settings of *Birds of Passage* ("Black shadows

fall"), by Longfellow; *Evening* ("The sun is set"); and *Echoes* ("Echoes we, we cannot stay"), by Shelley; and *The Storm* ("The storm-wrack thro' heavens fly"), by Edward Oxenford, and very acceptable contributions to the repertory for female voices. Of Mr. John Acton's two contributions, the one is joyful and sparkling ("O Swallow, Stay"), and the other sweetly melancholy ("The Night is Nigh").

"*Hunters' Parting*," Part-song for Four Male Voices.

By F. MENDELSSOHN. (Edition No. 4,873; net, 3*d.*)

London: Augener & Co.

MENDELSSOHN'S *Hunters' Parting* is one of the happiest achievements in the department of part-songs for male voices, and one that has attained the greatest possible popularity. From whatever point of view we may look at it, we must pronounce it a miniature *chef-d'œuvre*.

"*My Love is like a Lily*," a Part-song for Five Voices.

By PERCY GODFREY. (Edition No. 14,027; net, 4*d.*)

London: Augener & Co.

THE modern compositions for five mixed voices (soprano, alto, tenor, and two basses) are few, and Mr. Percy Godfrey's has therefore a good chance of success, and not for this reason alone, but also on account of its cheerfulness and easy tunefulness.

*Twenty-three Kyries, or Responses to the Commandments*, together with Two Sanctuses and a Motet, by various composers. Edited by ROBERT BROWN-BORTHWICK. London: Novello, Ewer, & Co.

WITH the exception of the first ten numbers, eight Kyries and two Sanctuses, the compositions (fifteen Kyries and a Motet) contained in the nicely got-up and handy little volume, are from the pen of the editor, who cuts by no means a bad figure beside his fellow-composers—Sir George Elvey, John C. Ward, G. B. Thackway, John Naylor, Joseph J. Harris, J. Baptiste Calkin, and E. A. Sydenham. The Kyries are treated variously, as song and as chant, in parts and in unison.

*Katechismus der Musik-Aesthetik.* Von HERMANN RITTER. Würzburg: Georg Hertz.

THE author informs us in a short preface that "this catechism owes its origin to the necessity in which I found myself as teacher of the æsthetics of music at the music school of Würzburg, to ask my pupils at examinations questions with regard to the most important data of this science." He divides his *opusculum* into four parts: (1) Propædæutics of the æsthetics of music; (2) The material of music; (3) Of the formal in music; (4) Of the æsthetics of music generally. And to this he adds yet a list of select works on the æsthetics of music. In as far as the author treats of æsthetics, he remains on the superficies of the subject; as for the rest, it has either nothing to do with æsthetics, or its æsthetic connection is not shown. But in spite of this drawback, and although the inquirer is often put off with a phrase instead of an explanation, and the obscure is not unfrequently defined by the more obscure, the little book is not without merit. If Herr Ritter is not a philosopher, he is a musician, and a good one too, we believe. Moreover, the subject cannot be adequately treated in the form of a catechism. Let us conclude with two definitions. "What is joy? Joy is the expression of the further enjoyment of life." "What is pain? Pain is the expression of the impeded enjoyment of life."



*Concordia.* Eine Auswahl von Ouverturen und Tänzen, arrangirt als Trios für Violine, Flöte, und Piano. Thirteen numbers. London: Schott & Co.

THIS is a collection of overtures by Mozart, Auber, Rossini, and Boieldieu, and of dances by Lanner, and Strauss for flute, violin, and pianoforte. They are intended for amateur circles, and have been well arranged by Herr J. F. Borschitzky, a London professor of over forty years' standing.

## Concerts.

By J. B. K.

### CRYSTAL PALACE SATURDAY CONCERTS.

THE novelty brought out at the second concert of the season was a Symphony in B flat, Op. 60, by Dr. Bernhard Scholtz, successor to Joachim Raff as Principal of the Frankfort Conservatorium, founded by the generosity of the late Dr. Hoch. Bernhard Scholtz may be known by a quintet and a couple of interesting violoncello sonatas in this country. In Germany his fame as a composer rests chiefly upon his music to Schiller's *Lied von der Glocke*, but he never wrote the successful opera *Der Trompeter von Sakkingen*, as stated in a weekly journal. The symphony is skillfully written and finely scored—somewhat common qualities now-a-days—but deficient in inspiration—another not very uncommon attribute of modern composition—the frankest and freshest movement being the scherzo, strongly reminiscent, in its opening portion, of Mendelssohn's "I'm a Roamer," and provided with a really charming trio, with a restless, quaintly effective quaver (staccato) accompaniment. But on the whole, the composer himself, who modestly nicknamed it his "Doctor's Symphony" (being composed in 1883-4 in acknowledgment of the degree of Doctor of Philosophy conferred upon him by the University of Breslau), seemed undoubtedly nearer the mark than those who anticipate increased pleasure on each successive repetition.

The other strictly orchestral numbers were Beethoven's wonderful *Coriolan*, and Mendelssohn's charmingly picturesque "Calm Sea and Prosperous Voyage" Overture, the execution of the whole of the music under Herr August Manns's *bâton* being—barring a slip in some of the 'celli, who played G to the correct A flat of the others in the closing phrase of Beethoven's piece—of the usual excellent Crystal Palace standard.

The Spanish Court pianist, Señor J. Albeniz, who has so rapidly come to the front amongst us, detailed the beauties of R. Schumann's magnificent Concerto in A minor with remarkable clearness and *finesse*, his fine touch (materially assisted by a splendid "Steinway") being especially conspicuous in the noble cadenza: only here and there a trifle more emphasis in the cantabile phrases, and strictness, instead of hastening, of time in the semiquavers in the lovely "Andantino grazioso," might have been desirable. The accomplished *virtuoso* made his usual mark with three of his own pianoforte solo pieces, "Sevillana," "Cotillon Valse," and "Impromptu," which, excellent as *salon* pieces, yet bear the *cachet* of the genuine artist.

Mlle. Elvira Gambogi was the vocalist.

Herr August Manns's well-known regard for native talent was evidenced by the introduction at the third concert of a Concert Overture, "Robert Bruce," by a little-known composer, F. J. Simpson, who received his musical education chiefly in Germany. That a piece written by a Scotchman, with Scotch Home Rule on the *tapis*, and bearing the above title, should be tinged with *coulleur locale*, follows as a matter of course. Indeed, it utilises the national tune, "Hey tuttie taitties," known also as "Hey now the day dawes," rendered famous by its connection with Robert Burns's "Scots wha hae," and illustrates the struggle and final triumph of the great patriot at Bannockburn with picturesque effect. Although performed only the day previous by Pablo Sarasate at St. James's Hall, the Viennese violinist, Hans Wessely (who had already made his "hit" at a Crystal Palace concert some time ago), achieved a genuine

success with his execution of Mendelssohn's Concerto, investing the finale with all the needful "go" without degenerating into the excessive speed and exaggerated *archet sauté* affected by the great Spanish virtuoso. The Symphony was one of the most melodious extant: No. 1, in B flat, by the "unmelodious" Robert Schumann (so considered at one time by the English press); and an ever-welcome selection (failing a performance of the opera) from Wagner's *Meistersinger* was given. Mrs. Hutchinson was as attractive as usual as the vocalist of the concert.

The fourth concert introduced for the first time a bright and brilliantly effective Orchestral Rhapsody on Norwegian themes by Ed. Lalo, offering a powerful contrast to the same composer's (appropriately) sombre *Roi d'Ys* Overture, brought out last spring. H. Götz's Symphony in F, one of the happiest symphonic inspirations of modern date, which bears the distinct impress of the composer of another masterpiece, his *Taming of a Shrew*, was also given. Likewise the spirited Overture to H. Berlioz's opera *Benvenuto Cellini*, which, hissed in 1838 in Paris and in 1843 (under M. Costa) in London, is now making a successful round of numerous German cities. When will Paris and London make the *amende honorable*? Frau Anna Falk-Mehlig gave a thoughtful reading of Beethoven's Pianoforte Concerto in E flat, No. 5, and a magnificent execution of Liszt's pleasing *Campanella*; and Madame Nordica sung an old-fashioned air from H. Marschner's *Hans Heiling*, and the florid "Ballata" from Gomes's *Guarany*, in both of which the charming prima-donna's voice and style called for warmer admiration than the character of the music. Distinct recognition is due to Madame Nordica's excellent German pronunciation in the first and to Mr. Alfred J. Eyre's excellent pianoforte accompaniment in the second-named piece.

The fifth concert was devoted to a performance of Mendelssohn's comparatively neglected Oratorio, *St. Paul*, with Mmes. Anna Williams and Marian Mackenzie, and MM. Edward Lloyd, Brereton, Robert Grice, and Henry Bailey, as solo vocalists.

### ROYAL COLLEGE OF MUSIC.

THE first orchestral concert of the season, given as usual at Alexandra House, under the conductorship of Professor Henry Holmes, was as ambitious as it was well executed by the band of male and female students with a sprinkling of professors amongst the double-basses and wind. It started with Mendelssohn's characteristic "Hebrides" Overture, which was rendered with remarkable purity of tone and adequate light and shade, the fine crescendi and decrescendi being especially noticeable.

J. S. Bach's Orchestral Suite in C—not one of his great works, and which gives the oboes and bassoons, as usual, plenty to do—was, be it said with due admiration for the great Saxon master's sublime genius, agreeably relieved by the modern accents of the "Introduction et Rondo Capriccioso" by Saint-Saëns, whom, by the way, those sufficiently acquainted with his orchestral and chamber music will, contrary to the recent dictum of a weekly contemporary, probably consider not only as a "fertile," but also as a "gifted," and indeed one of the most gifted of living composers.

Although not quite up to Sarasate's on the following evening, the performance of this piece by Cecile Elieson was excellent in point of tone and technique, and would have been still better with a little more piquancy and *verve*.

The instrumental selection was completed by Brahms' first Symphony in C minor, labelled by Dr. Hans Richter significantly "the tenth"! but which might certainly be more appropriately called the "Storm and Stress," as the forerunner of the far riper three works of the same kind. With the exception of the broad opening theme of the somewhat unduly spun-out Andante Sostenuto, and of the altogether charming Allegretto, conceived in Brahms' best manner, the Symphony lacks melodious inspiration, whilst the bright first subject of the final Allegro is so glaring a plagiarism from Beethoven's Choral Symphony, that it might aptly have been inscribed "Souvenir de Beethoven" in the score.

With regard to the vocal and, as usual, by far the weakest section of the concert, the expectations raised by the fine introduction to the duet "How Sweet the Moonlight," from Sir

Arthur Sullivan's *Kenilworth*, are not fulfilled by the commonplace and mixture of styles in what follows; and the singing of Susannah Pierce and Harry Beachamp was destitute of charm. On the other hand, Ethel Webster, who gave "Deh! per questo istante," from Mozart's *Clemenza di Tito* (one of the great composer's weakest though latest works, written one year before his death in 1791), has an extensive, clear, and powerful if somewhat piercing mezzo-soprano, and a sympathetic presence, and should, after further study and with less nervousness, make a successful vocalist.

But why are the names of the respective teachers not given in the programme, as it is done at the Royal Academy Students' concerts?

#### PABLO SARASATE'S CONCERTS.

THE two Orchestral Concerts given by Pablo Sarasate in completion of the present scheme came off before such crowds as probably only one other living instrumentalist, Anton Rubinstein, could attract to St. James's Hall. Further panegyrics concerning the Spanish violinist's performances would be "threshing empty straw." They included Mendelssohn's favourite Concerto, with a somewhat questionable rendering of the finale; Raff's fine Suite; Saint-Saëns's graceful Introduction and Rondo Capriccioso, and his adaptation for violin and orchestra of the Sarabande from J. S. Bach's third Suite Anglaise for Clavichord; the virtuoso's own highly effective "Muiñeira" and "Carmen" Fantasias; and, last but not least, Dr. A. C. Mackenzie's "Pibroch," a kind of idealised Scotch bagpipe music, *i.e.*, a Suite in several movements, in which a theme with variations is *de rigueur*; the most ancient Pibroch being attributed to the piper of Macdonald of Glengarry, said to have composed and performed it during the burning of a church with its entire congregation in the year 1603, which does credit to his musical enthusiasm, if not to his feelings as a man. In the piece under notice the part of the pipes is given to the violin, and it is in three movements—a Rhapsody, a Caprice including the orthodox set of variations, upon the Scottish tune "Three Guid Fellows," and a Dance founded upon another national tune, interwoven, like the former, with an original melody. Although written with a perfect knowledge of the instrument by Dr. Mackenzie, himself an accomplished violinist (pupil of P. Sainton), the extreme difficulties will unfortunately render this characteristic piece (originally composed for and brought out by Sarasate at the recent Leeds Festival) only accessible to a few phenomenal performers, as for example Franz Ondricek, besides the Spanish virtuoso himself.

Returning to Saint-Saëns's arrangement of Bach's piece, a prominent contemporary, whilst admitting its "engaging and effective" character (surely a sufficient *raison d'être*!) yet takes the French composer to task for such "musical millinery," because he can produce good music of his own. But millinery is a very exquisite art, and have we not—to quote only a few composers not altogether deficient in original ideas—adaptations of no less than sixteen of Vitali's Violin Concertos by J. S. Bach himself, of Paganini's Caprices by Robert Schumann for the pianoforte, and of Schubert's Songs as choral and orchestral pieces by Johannes Brahms?

The orchestral selection provided by the conductor, Mr. W. G. Cousins, whose musical eclecticism and research are well known, was sure to include works of uncommon interest. Such were the beautiful Overture to Ed. Lalo's Parisian success, *Le Roi d'Ys*, which stimulates the desire to hear the entire work, and Liszt's "Hungaria," an admirable reflex of the warlike and semi-barbarous character of Hungarian nationality, whilst some excerpts from Wagner's music again presented the freshness and fascination of absolute novelty.

#### ADELINA PATTI'S FAREWELL CONCERTS.

MADAME ADELINA PATTI gave again three Farewell Concerts at the Royal Albert Hall, prior to her departure for the country of the "almighty dollar." It must be admitted that the poignancy of the regret called forth by such occasions is somewhat tempered by their frequent occurrence, as well as by the anticipation of the artist's speedy return from what is now

reduced to a six days' trip across the ocean, whilst the vista of some thirty performances at the rate of, it is said, about £1,000 each, may offer some consolation to the *diva* for her temporary withdrawal from her English worshippers.

Seeing that these Patti concerts resemble each other very much like two peas, as far as the prima donna's own share in them is concerned, it follows as a matter of course that the programmes included the familiar "Ah! non credea," from *La Sonnambula* (the opera in which little Amina made her *début* at Covent Garden some twenty-eight years ago), Gounod's "Méditation" upon J. S. Bach's Prelude in c (by-the-way, one of the French composer's finest inspirations, engrafted upon the great Saxon's harmonic sequences), the Shadow Dance from *Diinorah*, &c., with the inevitable "Home, Sweet Home," amongst the numerous encores. Needless to add that the brilliancy of execution was as remarkable as ever, whilst the voice itself preserves—owing to the singer's perfect method—its pristine freshness to an absolutely marvellous degree.

It must be added that, so far from being "one part" performances, these concerts enjoy the co-operation of a crowd of distinguished artists. Madame Patti obviously knows no artistic jealousy, or she would not ask Mrs. Henschel to sing—herself a past mistress of the *beneficiaire's* own *spécialité*, florid singing. Nothing could scarcely surpass the finish of the American soprano's delivery of the bravura air "Lusinghe più care," from Handel's *Alessandro*. Other vocalists were Mlle. Douilly, a graceful young singer, who would have done still better by rendering Meyerbeer's "Nobles Seigneurs" without any superfluous "adornments," the Indian Miss Alice Gomes, Mesdames Patey and Antoinette Sterling, Mr. Edward Lloyd, and Herren Henschel and Max Heinrich, besides Frau Néruda (Lady Hallé), Frl. Marianne Eissler, and Monsieur Johannes Wolff, violinists; Miss Kuhe, pianist; Frl. Clara Eissler, harpist; and Herr Louis Engel, harmonium. Herr W. Ganz, who also did excellent work as pianoforte accompanist, conducted the orchestra and confined himself—contrary to his wont, but perhaps wisely on such occasions—with the exception of Auber's seldom-heard *Gustave* overture, to a selection of familiar pieces. At the last concert Herr Ganz ceded the *bâton*, owing to the sad loss of a daughter, to Signor Alberto Randegger.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE 31st season of these classical entertainments was inaugurated with Dvůřák's Quartet, Op. 80, in E, which with the exception of the charming "Andante con moto," written in the Bohemian composer's national style, is a somewhat dry and artificial though most skilfully elaborated work, and contains some glaring reminiscences from Beethoven and Schumann. It had been previously introduced at Harvey Löhr's and Sir Charles Hallé's chamber concerts.

A very different work, instinct with inspiration from first to last, without a dull bar, is the same master's Pianoforte Quintet in A, Op. 81, which is fast becoming a general favourite. Anything more perfect than the execution of the two works by the composer's distinguished countrywoman, Frau Néruda (Lady Hallé) associated with MM. Ries, Straus, and Piatti, and, in the Quintet, Sir Charles Hallé as pianist, could not well be conceived.

Another *chef-d'œuvre*, obviously rendered like Dvůřák's pieces, *con amore*, by the four named quartettists, was Cherubini's Quartet in F, No. 5 (posthumous), in which among the general beauty of the work (written at the age of 75), the majestic Introduction, the solemn Adagio (*religioso* in character), the quaintly original Trio, and the bustle of the splendidly worked-out Finale called again, as on its first production at Sir Charles Hallé's already mentioned concerts, for special admiration.

Another quasi-novelty was Brahms' third Violin Sonata in minor, Op. 108, performed by Frau Néruda and Sir Charles Hallé, originally brought out by Miss Fanny Davies and the above-named Herr Straus.

Absolutely new was an arrangement by Signor Piatti, played by himself, of a Largo and Allemande from the "Lessons for the Viola d'Amore" by Ariosti, once a successful operatic composer in London, but eclipsed later on by Handel's overpowering

genius. The proceeds from these "Lessons" happily enabled the Italian *maestro* to retire not altogether destitute to the Continent.

Frau Néruda also gave some violin soli of a familiar—some-what too familiar—kind, in her own unsurpassed style.

Besides Sir Charles Hallé (whose unusually vigorous rendering of Beethoven's great Variations in c minor, Op. 36, requires special notice) the pianists were Miss Agnes Zimmermann, who chose Schumann's enormously difficult "Toccata," and Frau Alma Haas, who brought out an Introduction and Fugue, Op. 37, by her brother, Alexis Holländer, which scarcely rises above an ordinary exercise in composition, with an excellent practice, however, for the fourth and fifth fingers in the right. How different (speaking of modern fugal works), full of thematic as well as structural interest, and seriously worth pianists' attention, are, *par exemple*, Joseph Rheinberger's "Toccata," Op. 12; "Préludium and Fuge," Op. 33; "6 Tonstücke in Fugenform," Op. 39; "Fugato," Op. 66 and 67, &c. Frau Haas also gave a somewhat tame reading of No. 1 from Brahms' "2 Rhapsodien," Op. 79, which often-heard work might advantageously give way now and then to the same master's strangely neglected, very charming, and far more grateful "Clavierstücke," Op. 76.

Mrs. Henschel, whose delivery of some of her husband's songs deserved even better recognition, the Misses Liza Lehmann, Lena Little, and Marguerite Hall, and Herr Max Heinrich, appeared as vocalists, and Miss Mary Carmichael and Herr Frantzen as accompanists. Want of space compels the adjournment of further notices to our next.

#### THE LONDON SYMPHONY CONCERTS,

which, contrary to current rumour, happily entered upon another (their 4th) season, started with what was obviously intended as a historic concert. For beginning with J. S. Bach's favourite orchestral Suite in D, it passed on to Haydn's fine Symphony in G (Breitkopf, XIII.), followed by Beethoven's grand *Egmont* Overture, and closing with Brahms' 1st Symphony in c minor, referred to in our notice of the last "Royal College" orchestral concert. With the exception of Bach's piece, which seemed partly to be "got through" at an exceptionally brisk speed, Herr Georg Henschel, the energetic founder and conductor of these concerts, presented an excellent reading of the works concerned. It was gratifying to find that the exclusion of instrumental as well as vocal soli, which we understand is to be a new feature in the present scheme, did not prevent a good attendance at the first concert (at St. James's Hall), which proved a popular as well as an artistic success.

#### ROYAL CHORAL SOCIETY.

THE "Royal Choral Society" (now amalgamated with "Novello's Oratorio" choir) introduced at the second concert of the season two important novelties, to wit: C. Villiers Stanford's "Voyage of Maeldune," and C. Hubert Parry's "Ode on St. Cecilia's Day." Both works having been commented upon on their first production at the recent Leeds Festival, it will suffice to state that the vocal soli were entrusted to the charming soprano Miss Macintyre, the favourite contralto Madame Bella Cole, the magnificent tenor Mr. Edward Lloyd, and the clever basso Mr. Brereton, with Mr. W. Hodge at the organ, and that the two composers relieved the regular *chef*, Mr. John Barnby, of his onerous task by conducting their own works respectively.

### Musical Notes.

THE director of the Opéra-Comique promises in his prospectus of the season 1889-1890 the following new works: Godard's *Dante et Béatrix*, André Messager's *La Basoche*, Henri Maréchal's *Ping-Sin*, Émile Pessard's *Les Folies Amoureuses*, Louis Deffès' *Le Marchand de Venise*, and G. Pfeiffer's *Le Légataire Universel*. And he

adds that he is waiting only for a sign from Ambroise Thomas and Léo Delibes to mount the former's *Circé* and the latter's *Kassia*. Among the projected *reprises* are Gounod's *Mireille*, Massenet's *Manon*, and Joncière's *Dimitri*. These are brave promises. But how will they be kept?

THE two-act libretto of Weckerlin's *Sicilien*, now in rehearsal at the Opéra-Comique, is an adaptation by M. Stop of Molière's one-act comedy.

A BILL for the reconstruction of the Opéra-Comique will shortly be laid before the Chamber, but little confidence is felt in its being favourably received. M. Paravey and his artists may, therefore, have still a long time to wait before they get into a house of their own.

THE close of the Exhibition has brought a shower of decorations, some drops of which have fallen on members of the musical fraternity. The composer Léo Delibes, the critic and librettist Philippe Gille, and the instrument-maker Eugène Gand, have received *croix d'officiers*; and the composer Benjamin Godard, the conductors Garcin and Vianesi, the critic Léon Kerst, the pianist Louis Diémer, the flutist Taffanel, the violoncellist Delsart, and the harmonium-maker Mustel, have been nominated *chevaliers*.

IN accordance with the decision of the Paris tribunal before which was tried the libel case of the directors of the Opéra against the editor of the *Ménestrel*, the latter had to pay up to 4,000 francs for the insertion of the judgment in newspapers. The editor proposed to the directors to hand over the money to the Association des Artistes Musiciens instead of wasting it in advertising. But the directors would not hear of this. So the editor informed the society that notwithstanding the ungracious refusal of the directors, he would not let it go without the sum of money he destined for it. The directors, however, would not be beaten in generosity, and they forthwith announced in the papers that they would give 1,000 francs to each of the following four charitable institutions: to those of the Artistes Dramatiques, Artistes Musiciens, Artistes de l'Opéra, and Orphelinat des Arts.

HENRI LITOLFF is working at a new opera, which has for its subject Shakespeare's *King Lear* (the *Ménestrel* calls it "Le Roi Kean").

GEVAERT, the director of the Brussels Conservatoire, has opened the session with a discourse entitled "*Étude sur le chant liturgique de l'Eglise latine*," which is said to be a masterpiece and likely to make a sensation when published.

ANOTHER event has decidedly made a sensation at Brussels. This is M. Gilson's winning of the *Prix de Rome*, which we reported last month. Nobody knew anything about him. Unconnected with any school, he studied by himself, and then unexpectedly flashed upon the world with his cantata "Sinai." This work, which has now been heard, is Wagnerian in style, but not a mere imitation. The general cry at Brussels is: "*Un compositeur nous est né.*"

BERLIN too has now got its promenade concerts. They are held in the Königsbau, and Johann Strauss is their chief attraction. Strauss's latest composition, "Kaiser Walzer" (Op. 437), bids fair to become as great a success as the "Blue Danube." The Germans think it rather strange to listen to music with their hats on and umbrellas in their hands. A concert of the Wagner Verein was especially notable for a performance of the overture to Wagner's early opera *Die Feen*, a composition which breathes the Weberian spirit. The second Philharmonic concert, under Bülow's direction, brought among other things Dvořák's second symphony (D minor). The work and the composer, who was present, were warmly applauded. Stern's



Choral Society commemorated the day of Mendelssohn's death by the master's 114th Psalm and Brahms' "Deutsches Requiem." Sauret and Grünfeld had at the first of their chamber concerts the excellent pianist Dr. Jedliczka for their partner. The principal number in the programme was Tchaikowsky's trio in A minor. The Joachim quartet and the Royal orchestra (symphony concerts) have likewise begun their usual winter course. On the 27th of October a monument was unveiled on the grave of Friedrich Kiel. The marble bust of the master which forms part of the monument, has been executed by Schaper, of Dresden.

A NEW opera by Abert, *Die Almohaden*, will be performed at Leipzig. The intendant of the Dresden Court Theatre has also the intention to bring it to a hearing.

IT is a very gratifying fact that the Felix Mendelssohn Bartholdy German State Scholarship for composers, open to all, of whatever nationality, who have studied in Germany, has been awarded to an Englishman, Percy Sherwood, a distinguished pupil of the Dresden Conservatorium. The judges were Professors Joachim, Radecke, and Bargiel; the work judged, a Grand Requiem for solo voices, chorus, and orchestra.

A DR. EISENMANN has invented an electric piano. The mechanism is extremely simple; the sustained tone produced wonderful—in the high register somewhat like an ideal Æolian harp, in the middle register like a violoncello, and in the bass like a powerful organ. This new invention may be added to our present pianos without interfering with the hammer-action.

IN consequence of a fire in the piano manufactory of Rud. Ibach Söhne at Schwelm, no fewer than 800 finished and half-finished instruments have been destroyed.

A PERFORMANCE of the *Tower of Babel* will form part of the Rubinstein jubilee festivities which begin on November 30th. The master's new opera *Goriusha* will be produced on the 3rd of December.

RIMSKI-KORSAKOFF has finished an opera, entitled *Mlada*.

THE opera *William Ratcliff*, which gained the Baruzzi prize, had a splendid success when, on the 7th November, it was for the first time performed at the Bologna Theatre. As the critics abuse the libretto, the success must be chiefly, if not solely, due to Emilio Pizzi's music.

FRANCO FACCIÒ, though much pressed, has declined the post of director of the Conservatorio of Parma, and Paolo Serrao, distinguished as a pianist and composer, has been appointed.

CESARE POLLINI has accepted the directorship of the Instituto Musicale of Padua.

THAT the Italians honour Verdi no less as a citizen than as a musician is shown by his election as a provincial councillor at Corte-Maggiore.

MEYERBEER'S *Prophet* has been translated into Volapük, and performed in this language at Brisbane, Queensland. Such was its success that the first performance was followed by ten more. Who can any longer doubt the future of the universal language? The question in what language to sing is now solved. Composers will henceforth set to music none but universal words. Mme. Wagner will not be slow in recognising the situation, and ordering her late husband's works to be translated into Volapük. The task of composers then is this: to wed universal music to universal words.

MME. PAULINE VIARDOT has made her will, and in it she has bequeathed the original score of Mozart's *Don Giovanni*, which is in her possession, to the library of the Paris Conservatoire.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O., organist and choir-master of St. Cuthbert's Free Church,

Edinburgh, has had conferred upon him by the University of Oxford the degree of doctor in music. His exercise consisted in the composition of an oratorio, *Zion*, which was in the latter part of October publicly performed in the Sheldonian Theatre.

OLIVIER MÉTRA, chiefly and most widely known as a composer of dance music, died at Paris on October 22nd, at the age of 59. Besides dances he wrote also music to a great number of operettas, ballets, and divertissements for the Folies-Bergères, and a few for other houses. He was successively conductor at the Bal Robert, Mabilly, Château-des-Fleurs, Athénée Musicale, Élysée Montmartre, Casino Cadet, Frascati, Folies-Bergères, and the Opéra balls. Some of his most famous waltzes are: "Le Tour du Monde," "Mélancolie," "La Vague," "Espérance," "Valse des Roses," &c.

AT Boston died, at the age of 37, the pianist Louis Maas, who before going to America in 1880, was an esteemed professor at the Leipzig Conservatorium. He was born at Wiesbaden, and passed his childhood in London.

A GERMAN translation by Dr. W. Langhans of Fr. Niecks's "Frederick Chopin, as a Man and Musician," is being published in parts by the Leipzig firm F. E. C. Leuckart.

A NEW musical paper, *Neue Wiener Musik-Zeitung*, with a supplement, *Blätter für Kirchenmusik* (leaves for church-music), has made a promising début. The publisher of this paper, which appears three times a month, is Th. Rättig, Vienna; the London agents, Schott and Co.

THE Royal Music-director, Cornelius Gurlitt, celebrated, on the 1st of November, his twenty-five years' jubilee as organist of the principal church at Altona.

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"In his preface Mr. Prout suggests that a new treatise on the subject of harmony seems to call for explanation, if not for apology. His book is itself the best apology, for anything better of its kind has rarely been put before the musical student. It combines the German's patience and attention to detail with the comprehensive grasp of the Englishman, and its spirit is essentially modern and liberal. The perplexing differences between the precepts of the text-books and the practice of the masters—stumbling-blocks to earnest students—are not dismissed with the customary remark about the 'license' allowed to genius. Mr. Prout puts practice before theory, and rejects the principle which places the rules of an early stage of musical development above the inspirations of genius. As far as possible, too, in this book the theoretical and practical parts are kept asunder, and the beginner is advised to let the former alone, at any rate until he has made some considerable progress. In this the author is wise, for it is in theory that the most divergent views occur, and in which unanimity is as hopeless as it appears impossible. Mr. Prout follows the system of Dr. Day to a certain extent, but subjects it to modification where he deems it necessary, and, with a candour and courage which do him infinite credit, entirely abandons its purely physical basis. There is, no doubt, a science of sound, based upon the immutable laws of nature; but then nature utters no harmonic progression. Sound passing through the crucible of man's imagination emerges as music, and science gives place to art. We observe in the derivation of the minor triad no reference to the work of Mr. W. W. Parkinson. Is Mr. Prout acquainted with the theory of negative harmonics as formulated in the treatise alluded to? However, let us turn from this debatable ground, and glance at the practical part of Mr. Prout's book. Here the student will find himself in safe hands. The definitions are clear and succinct, and, after the general laws of part-writing are explained, the student is taught the employment of the diatonic triads (common chords) in the major and minor keys, and then instructed as to the nature and treatment of the chord of the dominant seventh. Then follow chapters of key-relationship, modulation, auxiliary and passing notes, these subjects being very happily treated. The chromatic scale is next considered, and the harmonic edifice completed by the addition of the chords derived from that scale, and the more extended fundamental discords—the chords of the ninth, eleventh, and thirteenth—to all of which the greatest attention is given, and their more obscure aspects illustrated. The old 'diatonic discords' are then dealt with, and chapters are devoted to 'suspensions' and 'pedals.' Both these latter are very fully explained, and the term 'inverted pedal' retained for what may in non-technical language be described as a long note in an upper part against various harmonic combinations below it. Some authorities—Dr. Hiles for instance—do not allow the expression. The last chapter treats of harmony in fewer and more than four parts. Throughout, the work is profusely illustrated by examples from the compositions of the great masters—from Bach and Handel to Schumann, Brahms, Dvůřák, and Wagner; and these not only in support of the rules adduced, but in apparent and actual violation of them. Mr. Prout does not shrink from investigation of both sides of the question, and the dogmatism of the pedants fares ill at his hands when it has nothing further to recommend it. At the same time the student is advised not to imitate the daring of composers of exceptional tendencies, for not to every one is it given to bend Ulysses' bow. This admirable and exhaustive treatise is further enriched by a series of exercises, which will test the student's knowledge in the most thorough manner; but the author does not claim perfection for his book, nor imply that it, or any text-book, can altogether supply the place of a teacher. He writes throughout as a student himself, and his work will commend itself to students as much by the genial manner in which instruction is imparted as for the value of the instruction itself. That the book is admirably printed and got up, is only to say that it is associated with the name of Augener."—*Birmingham Daily Post*, October 9, 1889.

"I have before me one of the best treatises upon the theory of music that I have as yet come across. This is Mr. Ebenezer Prout's new work on 'Harmony,' which has just been published by Messrs. Augener and Co. Harmony and melody are the two essentials of music. They are as twin sisters, equally necessary one to the other,

and cannot be separated. This may easily be tested by playing the simplest of tunes without accompaniment, when the attendant harmonies will be sure to suggest themselves to any moderately musical mind. To those who take more than a superficial interest in music, the study of harmony presents attractions of a most absorbing kind. In many of the books that have hitherto been published upon this engrossing subject, the prevailing fault has been a certain dryness which has tended to repel the neophyte, and a narrow-minded pedantry which has revolted the independent spirit of the progressist. To make his subject interesting should evidently be the first object of a writer, who, failing this, will inevitably find his labours doomed to a speedy and well-merited oblivion. It is impossible to take up Mr. Prout's work without at once perceiving that he does not intend to proceed in a cut-and-dry manner, or to serve up the old examples that have done duty in so many previous cases. The key-note of the theoretical system followed in this volume may be taken in the following extracts from the preface:—"The principle must surely be wrong which places the rules of an early stage of musical development above the inspirations of genius! Haydn, when asked according to what rule he had introduced a certain harmony, replied that 'the rules were all his obedient humble servants'; and when we find that in our own time Wagner, or Brahms, or Dvůřák breaks some old rule given in old text-books, there is, to say the least of it, a very strong presumption, not that the composer is wrong, but that the rule needs modifying. In other words, practice must precede theory.' What could be truer or more rational than the above? As Wagner has well observed, 'the empire of harmony has neither beginning or end,' and the attempts of old-fashioned theorists to cripple the efforts of genius have only resulted in their own discomfiture. Not by any means the least important feature in this book is the abundance of examples culled from the works of the great masters, and intended to illustrate the observance, or frequently the breach, of certain rules. The author urges the importance of students proceeding steadily and deliberately with their studies, and lays down the following excellent motto for the learner: 'One thing at a time, and that done thoroughly.' I cannot recommend a better book on this subject to any intending student."—*Vanity Fair*, October 5, 1889.

"In this work Mr. Prout has endeavoured to explain the science of harmony as it is exemplified in the works of the great masters of the last two hundred years. He makes no references to the works of the composers who flourished before Handel and Bach, because with these masters modern harmony may be said to have begun; but of about 300 extracts Mr. Prout takes more than 250 from the works of deceased German composers. We meet with only six extracts from British composers, and with about a score only from living composers of other nationalities. But although loyalty to our own countrymen may suggest the desirability of more extensive reference to their works in a treatise intended primarily for English-speaking students, we are bound to admit that the best illustrative examples of what is desirable and what is permissible are to be found in the works of Bach, Handel, Beethoven, Mendelssohn, Schumann, and Mozart. Mr. Prout, in his preface, says that the theory he propounds is founded upon the dictum of Helmholtz, that the system of scales, modes, and harmonic tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetical principles, which have already changed, and will still further change with the progressive development of humanity. The acceptance of this dictum opens a new and wide field for investigation; and that the investigation may be productive of good must be acknowledged by every student of musical history and musical science; at the same time it may be used as an authority for ill-doing. The student will have to choose between the evil and the good, and it will be to him whether he makes a good or bad use of what Professor Helmholtz says about the changes of the æsthetical principles applying to music.

We have thus dealt with this question because doing so will in a measure enable our readers to gain an idea of the lines upon which Mr. Prout works. It only remains to say that the twenty-one chapters of his treatise are devoted to considerations of the harmonic series upon which musical science is founded, to the theories of tonality, chords, motion of parts, auxiliary notes, pedals, and other

matters. The principles first brought into prominent notice in 1845 by Dr. Day, and strenuously approved by the late Professor Macfarren, are mostly followed—not, however, so implicitly as to interfere with the most advanced views of Helmholtz and later specialists. The work may be recommended to musical students who are commencing investigation, but who are earnest in their proposals; and it may be further recommended to those who have made considerable progress in their studies, inasmuch as a careful examination of the illustrations taken from the works of the great masters cannot be otherwise than fertile in increasing knowledge of things worth knowing."—*Birmingham Gazette*, October 29th, 1889.

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## CONTENTS.

PAGE

E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE." By FR. NIECKS (concluded) ... ..	265
A REPLY TO MR. NIECKS'S REVIEW OF "HARMONY." By E. PROUT ... ..	259
THE ORGAN WORKS OF J. S. BACH. EDITED BY W. T. BEST. BY STEPHEN S. STRATTON. (Continued) ... ..	272
PROMENADE CONCERTS—OLD AND NEW. BY JOSEPH VEREV ... ..	274
FOREIGN CORRESPONDENCE: MUSIC IN LEIPZIG AND VIENNA ... ..	275
OUR MUSIC PAGES: PAUER'S MUSICAL SKETCHES (Nos. 7, 9, & 11) ... ..	277
REVIEWS ... ..	277
CONCERTS ... ..	284
MUSICAL NOTES ... ..	286
MUSIC FOR THE SEASON ... ..	290
DECEMBER NOVELTIES OF AUGENER & CO. ... ..	296

